MODERN QUADRILLE CALL BOOK

AND DANCING
MASTER

Complete Quadrille Call Book and Dancing Master

CONTAINING A FULL LIST OF CALLS FOR ALL THE LATEST SQUARE DANCES, INCLUDING MANY OF THE OLD ONES, WITH MEASURES OF TIME AND STEPS REQUIRED. ALSO A COMPLETE INSTRUCTOR AND GUIDE TO EVERY KNOWN ROUND DANCE, FIGURES FOR THE GERMAN, ETIQUETTE OF THE BALLROOM, ETC.

BY
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ILLUSTRATED.

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PREFACE

In arranging this little volume the author has been prompted by gratitude for past favors, and a desire to fill a long felt want, without expectation, however, that these few leaves, penned with that which can be otained in Terpsichore's vineyard, by penetrating every accessible recourse, and a compilation from the most able writers on the subject, together with original matter, can fill the entire niche in Terpsichore's temple.

At your feet, generous votaries of Terpsichore, is thrown the author's petit bouquet, many buds of which have been gathered through long years of unremitting toil in the chosen profession If their tints have been blended not to harmonize at all times, your kind forbearance and pardon is asked.

Dancing, although subject to much abuse and determined opposition, has flourished for unnumbered centuries, from the remotest ages.

A multiplicity of high authorities has successively and successfully proved that dancing tends equally to amuse and instruct.

Dancing had ought to form a part of the physical education of children, and should be introduced into the public schools, not alone for their better health, but also to counteract the many improper attitudes and habits which they too often contract.

Dancing should not be indulged in too often nor continued so long as to be exhaustive, for where weariness is apparent, grace and ease of movement become lost.

Dancing is the *only rational* amusement wherein the man of business can wholly forget the manifold cares of an active business life. The social repast, when combined with delightful music, is a panacea for the innumerable ills resulting from a continuous strain on the heated and overtaxed brain.

Those who are constantly in the whirl of business excitement—it might be said the treadmill of fortune—when overburdened with cares, soul and body, take this prescription.

DANCE ONE OR TWO EVENINGS A WEEK, and the whole dancing profession will stake their reputation on the assertion that renewed strength, vitality and energy will be thereby generated in the whole system.

There are two entirely different methods of imparting knowledge to the world. One enters into extensive detail and confuses the average readers with scientific phraseology which disgusts and disheartens them.

The other seeks through simplicity and conciseness to make knowledge attractive, entertaining and amusing, while instructive and benefiting. The latter is the method used in this work. Knowing that there is not one person in five thousand who can learn "round dancing" from printed description, there will not be much space devoted to that which can in no way enlighten those seeking information, but will confine this limited volume to that which can be learned from print. This book is not a "self-instructor," it is simply for reference, or an assistant for pupils under instruction. It will be found invaluable to those arranging a german, party, picnic, or social gathering where dancing is to be a part of the programme, whether private or public. Remember, this is not for the profession, but for the public, and as "round dancing" cannot be learned by the public from print, it must necessarily be taught, and once learned never entirely forgotten.

The art of dancing is not only necessary, but indispensable to those who are fond of society. The manner of presenting oneself and receiving others in company with graceful propriety and the polite demeanor which is so becoming everywhere, are acquired most effectually by those who have studied the art of dancing.

Addison says: "If you banish modesty out of the world, she carries with her half of the virtue there is in it." But while modesty is an essential virtue, timidity and diffidence are weaknesses which should be overcome.—Prof. A. C. Wirth, member of National Association of Teachers of Dancing of the United States and Canada.

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Quadrille Call Book

ETIQUETTE FOR BALL AND DRAWING ROOM.

Avoid slang phrases.

Do not contradict.

Give your opinions, but do not argue them.

It is the duty of a gentleman having a place in a quadrille, to have his lady with him; otherwise he forfeits his place.

Never take part in a quadrille without knowing something of the figures.

Dancing is subject to much abuse by the thoughtless acquirements of bad habits.

While dancing, endeavor to wear a pleasant face.

Always finish your toilet before entering the ball room.

Always recognize the lady or gentleman, director or master of ceremonies, with becoming politeness, a bow or salute is sufficient.

Do not speak in a loud tone, indulge in boisterous laughter or actions, nor tell long stories.

Never seem to be conscious of an affront, unless it be of a very gross nature.

In company, one is not required to defend friends, unless personally addressed.

All should be at ease in the ball room, or private party, just as if at home. No person can be pleased in the consciousness of being awkward.

Never become involved in a dispute if it be possible to avoid it.

Nothing charms more than candor, when united with good breeding.

Never repeat in one company any scandal or personal history you have heard in another.

In ascending a staircase with ladies, go at their side or before them. It is the gentleman's duty to lead the lady and hers to follow.

Contending for a position in quadrilles indicates an irritable and quarrelsome disposition.

Do not form an engagement during a dance, or while a lady is engaged in any manner.

Any provocation to anger should never be resented in the presence of ladies.

The most obvious mark of good breeding and good taste is a regard for the feelings of our companions.

A lady should never promenade the ball room alone, nor enter it unaccompanied.

Be careful not to speak too freely on subjects of which you are ill informed. Allow those who are better informed to lead the conversation.

Never seem to understand improper expressions; much less use them.

If you have in any manner given offense do not hesitate to apologize.

Never forget that ladies are to be first cared for, and are entitled in all cases to your courteous protection.

When passing through a quadrille, let your arm hang easily and avoid any display of agility or knowledge of steps.

Sets should be formed with as little confusion as possible. Running to obtain a position should be carefully avoided.

While conversing with one person in a crowded room, let it be in an undertone, avoiding all affectation, frowning, quizzing, or the slightest indication of ill temper.

Loud conversation, profanity, stamping the feet, writing on the wall, using tobacco, spitting or throwing anything on the floor, are glaring vulgarities.

The ladies' dressing room is a sacred precinct, into which no gentleman should presume to look. To enter it would be an outrage not to be forgiven.

If a gentleman wishes to dance with a lady with whom he is not acquainted, politely ask the master of ceremonies for an introduction.

It is very impolite and insulting to galop around or inside of other sets while dancing quadrilles.

It is very indecorous to be laughing, sneering, or commenting at those present. It shows a lack of refinement.

The habit of leaving one set to enter another cannot be too severely censued, and never under any circumstances should be done without an apology to those remaining in the set.

A gentleman escorting a lady to a party or ball, should invariably dance the first number with her. or offer to do so, and see that she is provided with a partner whenever she wishes to dance.

A gentleman may, with propriety, ask another gentleman, whether known to him or not, if he wishes a partner, then introduce him to his lady acquaintances.

The master of ceremonies is privileged to ask

any lady or gentleman whether they wish to dance, make himself known and procure partners for them if they so desire.

At the supper hour, the lady is conducted to the dining room by her escort, who remains with her and sees that all her wants are attended to. Gloves should always be removed at the supper table.

True politeness costs nothing, but yields the largest interest and profit to the possessor of any known securities.

ETIQUETTE FOR THE STREET.

Avoid any controversy.

Loud conversation should be avoided at all times.

While walking with a lady, the gentleman should take the side next to the street.

Never stare at a person, is a rule that has no exceptions.

A gentleman should not smoke when driving or walking with ladies.

A lady should be the first to recognize an acquaintance whether intimate or not.

One salutation is all that civility requires when passing a person more than once on a public promenade or drive within about five hours.

When walking in a crowded thoroughfare with a lady, and obliged to proceed singly, the gentleman should precede the lady.

A gentleman should raise his hat with the hand furthest from the lady he meets, for recognizing salutations.

In winter, when one wears a cap, touching the cap with the tips of the fingers is all that the best propriety requires, for a recognizing salute.

If the lady with whom a gentleman is walking, is saluted by a friend (male or female) the gentleman should acknowledge the same by raising his hat.

Never detain a lady you meet. If you wish to converse with her, turn and walk in the direction she is going.

Always ask a lady's pardon for any inadvertence that may occur, and touch your hat with the tips of your fingers whether she is known to you or not.

STANDARD QUADRILLES.

Dancing quadrilles without a "pompter" or "caller" is the only correct style of dancing, and will, in the near future, be the only way

that society will entertain them. There are only four standard quadrilles, the figures of which will be found in this book, as easy to understand as words and diagrams can explain them. The bane of dancing is "calling." The figures of quadrilles have been preyed upon to such an extent by the so-called callers, that persons dancing a quadrille know not what absurd, improper, impolite figures they may be called upon to perform.

How Couples Are Numbered

That each may know which couple they are in a quadrille; first, second, third or fourth.

If in a hall that has a stage, the couple standing with their backs to the stage is the first couple; directly opposite is the second; to the right of the first is the third; and opposite the third is the fourth; thus, the first and second couples are the first four; the third and fourth couples are side four. If the room is square with no stage, the couple with their back to the musicians is the first couple.

The march, or walking step, is the only fashionable step used in quadrilles.

It was first used about 1840. (Before that time all the movements were in a jig step form, and the person doing the most steps in variety was the best dancer.)

Count two to each measure of music; take one step to each count, which makes two steps to every measure of music, in either six-eight or two-four time.

THE FIVE POSITIONS.

1st.—Stand with weight of body equally on both feet with heels together, the toes well turned out. See cut.

2d.—Glide right foot directly to right, bending left knee.

3d.—Place right heel in hollow of left foot.

4th.—Glide right foot forward from 1st or 3d position.

5th.—Place right heel at side of toe of left foot.

Body aplomb. Weight of body on left foot in all except the first position.

NOTE.—Positions also to be taken as above with left foot.

REMARKS.—In all movements where the foot is raised, keep the toe well pointed toward floor.

WHY DANCING CHANGES.

Teachers are constantly hunting for something new and attractive. All wish to have the honor of having promulgated that which is original, which, if accepted by the public, becomes popular and adds to their fame.

The change of manners and customs, and the fickle fashions, have greatly contributed to the giving up of the style of dancing that was in vogue a few years ago.

In the best circles of European and American society, nothing more than a correct, graceful walk, in nice time, with a knowledge of the figures, is deemed necessary to successfully take part in a fashionable quadrille. Private dancing should be very mild, to have that peculiar softness so becoming to the ball room and dancers. Modesty must not be forgotten in dancing. Every dance in which the foot has to be raised more than three inches from the floor should be excluded from the ball room.

Dances that receive applause on the stage in costume, are coarse, indecorous and ridiculous in the ball room.

Society dancing, on the contrary, with its mellow gracefulness, would not be entertaining on the stage.

For those and many other reasons the profession should exercise good judgment and great care in selecting dances to be taught in the dancing academy, that the influence therefrom will be elevating instead of degenerating to the profession.

EXPLANATION OF THE TERMS USED IN SQUARE DANCES, TOGETHER WITH A DESCRIPTION OF THE VARIOUS MOVEMENTS THEY INDICATE.

The figures of Quadrilles are made up by combining certain movements, each known by others more complicated; but *all* must be thoroughly understood, as the leader in *calling* does not give more than the name of the movement, generally, never going into details.

The music is divided into bars or measures, and musicians are always guided by these divisions, hence all directions for calling figures, and the number of bars requisite for the performance of each of the movements is for musicians only. In quadrille music, 2 counts form a bar, and every movement requires 8 counts, and will therefore occupy four bars of music. At the first 8 bars of the square dance, you bow to your partner, and then to the corner lady or gentleman as it may be.

EXPLANATION OF CALLS FOR QUADRILLE FIGURES.

Right and Left.—First and second couple (or third or fourth) join nearest hand and cross

over to opposite side of the set; at meeting disengage hands, allowing ladies to pass between and gentlemen outside; gentlemen take ladies' left hand in their left, allowing ladies to turn or walk around gentlemen toward the outside of the set, gentlemen change right hand for left. Then each couple will stand on opposite side of set in each other's place; use eight steps to perform the foregoing, then return to place in the same manner—eight measures.

Promenade.—Join both hands with partner crossed, right hand above the left; walk across the set opposite place, turning (to the left) and return to place in the same manner—eight measures.

Ladies Chain.—Ladies cross over to opposite gentleman, passing each other to the left; turn opposite gentleman once around with the left hand, return to partner, passing each other to the left and turn partner with the left hand—eight measures.

Half Promenade.—Join both hands as in Promenade, cross over to opposite side of the set, then disengage hands and join nearest hand (gents right and ladies left) return to place the same as Right and Left—eight measures.

Note.—Sometimes called Half Promenade and Right and Left back.

FORWARD AND BACK.—Four steps forward and four backward, whether one person, any specified couple, or all, it is the same—four measures.

GRAND RIGHT AND LEFT.—All turn and face partner, give partner right hand, the next person the left, the next the right, etc., (gents take ladies' and ladies gents' hand) until partners meet which will be on the opposite side of the set from starting point; then address partner, then perform the same to place, each hand alternately commencing with the right. Ladies move around the set to the left, the gentlemen to the right—sixteen measures.

NOTE.—Sometimes called Grand Chain.

ALAMANDE.—Turn the corner (which is the gent on the right for ladies and the lady on the left for gentlemen) with right hand and partner with the left—eight measures.

NOTE.—Usually called Alamande Left.

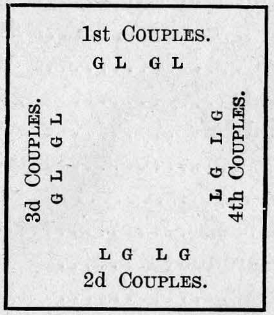
BALANCE TO CORNER.—Used in Lancers only. Turn toward the face corner, walk four steps forward and four backward, passing on the left, turn corner with both hands, return to place, stepping backward—eight measures.

PLAIN QUADRILLES.

This diagram is for the room and sets.

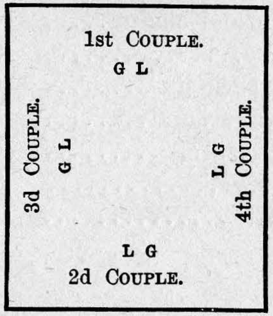
DOUBLE FORMATION.

STAGE OF MUSIC.



SINGLE FORMATION.

STAGE OF MUSIC.



G *for gent,* L *for lady.*

TABLE OF QUADRILLE MOVEMENTS.

	Steps.	Measures of Music.
First four right and left......	16	8
Balance four	16	8
Ladies' chain	16	8
Half promenade	8	4
Half right and left	8	4
Balance all	8	4
Turn	8	4
Forward and back	8	4
Eight hands around..........	16	8
All promenade	16	8
Grand right and left	32	16
Four hands around	8	4
Forward and salute	8	4
Four ladies' grand chain......	16	8
Circle four	8	4
Forward and back six	8	4
Six hands half around........	8	4
Right and left six............	16	8
Chasse	8	4
Allemande left	16	8

PLAIN QUADRILLES—No 1.

FIRST FIGURE.

	Steps.	Measures. of Music.
Address partners and corners..	16	8
First four right and left......	16	8
Balance four	8	4
Turn Partners	8	4
Ladies' chain, first four.......	16	
Half promenade, right and left back to place	16	8
Repeat with sides.		

SECOND FIGURE.

	Steps.	Measures. of Music.
First four forward and back...	8	4
Cross over four..............	8	4
Chasse to the right and left...	8	4
Cross back and sides separate..	8	4
Forward all and back.........	8	4
Turn partners to place........	8	4
Repeat with sides.		

THIRD FIGURE.

	Steps.	Measures. of Music.
First four lead to the right.....	8	4
Chasse out and half round.....	8	4
Forward all	8	4
Turn to places	8	4
All join hands forward twice...	16	8
Repeat with sides.		

FOURTH FIGURE.

	Steps.	Measures of Music.
First couple lead to the right..	8	4
Four hands round	8	4
Right and left with the next..	16	8
Ladies' chain with the next....	16	8
All balance and turn	16	8

Four times.

PLAIN QUADRILLE—No. 2.

FIRST FIGURE.

	Steps.	Measures of Music.
Address partners and corners..	16	8
First four right and left.......	16	8
Balance four	16	8
Half promenade	16	8

Repeat with sides.

SECOND FIGURE.

First lady balance to right, gent to left, turn.............	16	8
Balance four to next..........	16	8
Pass each other and balance to third and turn	16	8
Allemande left	16	8

Four times.

THIRD FIGURE.

	Steps.	Measures of Music.
First forward and ladies cross over	16	8
Sides forward and ladies cross over	16	8
Grand right and left one-quarter round, meet your partner and promenade to place	16	8
Balance all and turn.........	16	8

Repeat once, or four times.

FOURTH FIGURE.

First four right and left, and side four right and left, same time	16	8
First four balance four, side four ladies' chain at same time	16	8
Ladies balance to right, turn...	16	8
Balance to next, all turn partners	16	8

Side four the same.

PLAIN QUADRILLE—No. 3.

FIRST FIGURE.

	Steps.	Measures of Music.
Address partners and corners..	16	8
First four right and left......	16	8
Balance four	16	8
Ladies chain	16	8
Half promenade	16	8

Sides the same.

SECOND FIGURE.

	Steps.	Measures of Music.
First couple lead to the right and balance	8	4
Turn four hands	8	4
Gent take two ladies and balance to next and turn five hands	16	8
Take three ladies and balance to next and turn six hands...	16	8
All join hands and circle to the right	16	8

Repeat for each couple.

THIRD FIGURE.

	Steps.	Measures of Music.
First couple balance to right..	8	4
Change partners and turn....	8	4
Balance to next, change and turn	16	8
Balance to next, change and turn	16	8
Ladies grand chain...........	16	8

Repeat for each couple.

FOURTH FIGURE.

	Steps.	Measures of Music.
Jig		any calls.

PLAIN QUADRILLE—No. 4.

FIRST FIGURE.

	Steps.	Measures of Music.
Address partners and corners..	16	8
First four right and left.......	16	8
Balance four	16	8
Ladies chain	16	8
Half promenade	16	8

Sides the same.

SECOND FIGURE.

	Steps.	Measures of Music.
First four forward to center...	8	4
Chasse by couples to right between side four in a star...	8	4
Join right hands, circle in a star	8	4
Circle back with left hands....	8	4
First four chasse to the left to center	8	4

	Steps.	Measures of Music.
Join hands and circle to place..	8	4
All balance and turn corners...	16	8

Sides the same.

THIRD FIGURE.

	Steps.	Measures of Music.
Ladies grand chain half round.	8	4
Half promenade with opposite gent	8	4
Grand chain again	8	4
Promenade to place	8	4

Form grand square.

FOURTH FIGURE.

	Steps.	Measures of Music.
First four to the right........	8	4
All chasse and form into lines..	8	4
Half right and left into lines...	8	4
Half right and left across.....	8	4
Half ladies chain in line......	8	4
Half ladies chain across.......	8	4
Forward and back in line.....	8	4
Forward and turn partner to place	8	4

Sides repeat.

PLAIN QUADRILLE—No. 5.

FIRST FIGURE.

	Steps.	Measures of Music.
Address partners and corners..	16	8
First four right and left......	16	8
Balance four	16	8
Ladies chain	16	8
Half promenade	16	8

Ladies repeat.

SECOND FIGURE.

	Steps.	Measures of Music.
Two ladies and opposite gentlemen, forward and back....	8	4
Dos-a-dos	8	4
First four right and left......	16	8
All balance to corner and turn to place	16	8

Repeat three times.

THIRD FIGURE.

	Steps.	Measures of Music.
First couple promenade inside of set..................	16	8
Right and left, with right hand couple	16	8
Ladies chain, with the left hand couple	16	8
Balance four with sides	16	8
All forward and back twice....	16	8

Repeat three times.

PLAIN QUADRILLE—No. 6.

FIRST FIGURE.

	Steps.	Measures of Music.
All join hands forward and salute, salute partners	16	8
First four lead to the right, chasse, and salute opposite lady	8	4
Change ladies, turn to opposite, chasse and salute	8	4
Take that lady to place	8	4
All promenade—half	8	4
First four half right and left	8	4
Side four right and left	8	4
All chasse, salute	8	4
Turn partners	16	8

Sides repeat.

SECOND FIGURE.

	Steps.	Measures of Music.
First four lead to right, change partners, and form in lines	8	4
Forward all	8	4
Chasse by couples, across	8	4
Right and left	8	4
Forward all	8	4
Chasse by couples	8	4
Ladies half chain	8	4
Forward all	8	4
Balance all, turn partners	16	8
Grand right and left	32	16

Sides repeat.

THIRD FIGURE.

	Steps.	Measures of Music.
Grand right and left, half	16	8
Half right and left to places	16	8
Four ladies forward to center and grand right and left	16	8
Turn partner	16	8
All promenade	16	8

Repeat.

FOURTH FIGURE.

	Steps.	Measures of Music.
First four forward and back	8	4
Side four forward and back	8	4
All forward and back	8	4
Head gentleman retain partner, take side lady to place	8	4
Forward six	8	4
Ladies half change to side	8	4

NOTE.—Ladies on the left pass to the right gentlemen, stop on the left side, ladies on the right go to the left gentlemen, stop on the right side.

FIFTH FIGURE.

	Steps.	Measures of Music.
Forward six	8	4
Ladies change to head	8	4
Forward six	8	4
Change to sides	8	4
Forward six	8	4
All join hands, forward	8	4
Turn partner	8	4
All chasse	8	4

Sides repeat.

U. S. QUADRILLE.

FIRST FIGURE.

	Steps.	Measures of Music.
Introduction, address partners	16	8
Balance to partners and turn to place	16	8
Turn corners with right hand, partners with the left to place	8	4
First couple lead to the right, four hands around	8	4
Right and left with the next	8	4
Ladies change with the next	8	4
First couple in the center with six hands around	8	4
Turn corner with right hand, partner with the left to place	8	4

Repeat four times, each couple in its turn. Promenade all.

SECOND FIGURE.

	Steps.	Measures of Music.
Introduction	16	8
Balance to partners and turn	16	8
Turn corners with the right hand and partners with the left	8	4
First two ladies forward, salute, and turn the gentleman to the right, repeat with each man to place (by balancing 4 bars and turning 4 bars to each gent)	16	8
First two ladies in center, and six hands around	8	4
Turn corner with the right hand and partner with the left to place	8	4
Grand chain all the way around	16	8

Repeat four times with head and side ladies, and head and side gents, circle eight.

THIRD FIGURE.

Balance all	16	8
Turn corners with the right hand and partners with the left to place	16	8
Four ladies lead to the right, turn all the gentlemen (by balancing 4 bars, and turning 4 bars)	16	8
Ladies half chain	8	4

SHELDON'S POLKA QUADRILLE.

Take that gentleman and half promenade	8	4
Ladies half chain	8	4
Take your partner and half promenade to place	16	8
Grand chain all the way around	32	16
Four ladies forward to the center	8	4
Gentlemen circle on the outside.	8	4
Form a basket and circle eight just as you are	16	8
Reverse positions with gents in the center and circle eight the other way	16	8

All balance and turn partners to place	16	8

Repeat the same by gents leading to the right. Promenade all.

SHELDON'S PRESIDENTIAL POLKA QUADRILLE.

FIRST FIGURE.

	Measures of Music.
Ladies on the head give right hands and turn	4
Left hand to partners and turn	4
Leads polka	8
Turn corners	8
All polka	8

Sides the same.

SECOND FIGURE.

First couple polka	8
Ladies' chain	8
All polka	8

Repeat third, second and fourth.

THIRD FIGURE.

Leads promenade around each other and pass to couple on right of their place	8

	Measures of Music.
Cross right hands, change partners and pass to gentleman's place	8
Leads polka	8
All polka	8

Sides same and repeat.

FOURTH FIGURE.

First and third couples right and left	8
First polka	8
Leads polka	8
All polka	8

Third and second, second and fourth, fourth and first.

FIFTH FIGURE.

All forward and back	4
Ladies one place to the right	4
Ladies double chain	8
Turn corners	8
All polka	8

Repeat until all are in places, after which all polka to seats.

The couples are numbered.

PRAIRIE QUEEN QUADRILLE.

FIRST FIGURE.

(Eight measures introduction.) First four forward and back [4]; (two) ladies' half chain

[4]; side four forward (and back) [4]; (two) ladies' half chain [4]; all join hands, forward (and back) [4]; circle half around [4]; grand right and left, promenade to place [8]; all waltz [16].

(Repeat.)

SECOND FIGURE.

(Eight measures introduction.) First four forward and back [4] lead to the right, salute, leave ladies (with sides), two gents cross over [4]; forward six [4]; six hands half around [4]; (first two) gents forward [4]; lead partners to place [4]; side four forward and back [4]; right and left (to place) [4]; all polka redowa [16].

(Repeat second time, side four.)

THIRD FIGURE.

(Eight measures introduction.) Four ladies forward and back [4]; forward and cross right hands [4]; left (hand) to partners, promenade [8]; first couple lead to the right, salute [2]; change ladies, and lead to the next, salute [2]; change ladies, and lead to the next, salute [2]; change ladies and lead to place [2]; balance all [4]; turn (partners) [4]; all polka [16].

(Four times.)

NOTE.—Second time, four gents forward and back, and the next couple lead to the right.

FOURTH FIGURE.

(Eight measures introduction.) First couple forward and back [4] first lady cross over [4]; three hands around [4]; two gents cross over [4]; balance corners and turn [8] polka (with same lady) [16].

(Four times.)

FIFTH FIGURE.

(Four measures introduction.) All salute. First gent turns the opposite lady with the right hand (side lady with the left, opposite side lady with the right and partner with the left hand) [16] balance all, grand right and left [16]; all join hands, forward and back (ladies face out) [4]; turn partner [4]; all chasse [4]; turn corner lady (to partner's place) [4]; all galop [16].

(Four times.)

NOTE.—No. 2 is only used occasionally at the present time; No. 4, not at all. In most cases a waltz (sixteen measures) is used at the end of each figure instead of the redowa, polka, mazurka, or galop originally intended.

VARIETIES QUADRILLE.

FIRST FIGURE.

	Measures of Music.
Address partners and center...........	8
Grand right and left half way around...	8
First four dance the two-step across and back..	8
Four ladies forward and back...........	4
Four gents forward and back...........	4

NOTE.—All are on opposite sides. All dance two-step to original place to first eight bars of the music. Repeat by sides, ending with first strain.

SECOND FIGURE.

Address partners and corners...........	8
First lady and opposite gentleman forward and back	4
Forward again, turn with right hands, (moving backward between the side couple.) First lady between third couple, second gentleman between fourth couple	4
Forward and back six................	4
First lady and second gentleman forward, turn with left hand to places..	4
First four two-step across and back......	8

Play four times, ending with first strain.

THIRD FIGURE.

	Measures of Music.
First gentleman and opposite lady forward and turn with right hand, turn partner with left, gent remains in center	8
Four ladies join hands around the gentleman, circle half way, and back to places	8
All redowa or york around to place	8

Play four times, ending with first strain.

FOURTH FIGURE.

During the last two bars of the introduction the side ladies join the heads.

Forward and back six; ladies pass to side gentlemen	8
Forward and back six; ladies pass to head gentlemen	8
Forward and back six, ladies pass to side	8
Forward and back six, ladies pass to places	8

WALTZ TEMPO.

Four ladies forward and back	4
Address partners	2
All waltz	16

Repeat by sides, end with waltz.

FIFTH FIGURE.

	Measures of Music.
Introduction	4
First four galop to center and back, then two-step across	8
Sides the same	8
Heads repeat to place	8
Sides repeat to place	8
All balance to corners, and every lady to the right	8
All dance two-step around	8

Dance four times through.

Explanation of Figure No. 4.—When ladies pass to the sides, the gentleman has two ladies, one on each side, let the lady on the right pass to the left gent, lady on the left pass to the right.

FRANCAISE.

FIRST FIGURE.

Address partners and corners	8
Right and left all	8
Face partner, chasse to right and left	4
Turn with right hand	4
Ladies' chain	8

	Measures of Music.
Half promenade	4
Right and left to place	4

Repeat.

SECOND FIGURE.

Introduction	8
First lady and second gentleman forward and back	4
Chasse to the right	4
To the left	4
Cross over	4
Forward and back	4
Chasse to right	4
To left	4
Cross to place	4
All balance to partners and turn with right hand	8

Repeat second lady, first gentleman.

THIRD FIGURE.

Introduction	8
First lady, second gentleman, join right hands, cross over	4
Left hand back and right hand to partners	4
All balance	4
Half promenade	4

	Measures of Music.
First lady, second gentleman, forward and back	4
Dos-a-dos	4
All forward and back	4
Right and left to place	4

Repeat, second lady, first gentleman.

FORMATION.

In teaching this dance, form two lines, and number the couples from the head thus:

1st	2d	1st	2d
00	00	00	00
1	2	3	4

so first couple stands opposite

5	6	7	8
00	00	00	00
2d	1st	3d	1st

the second. After learning the dance, form in squares of double sets, or four couple abreast, never in single sets.

CAKE WALK QUADRILLE.

THE POPULAR FAD OF POPULAR SOCIETY.

Figures by Prof. A. C. Wirth, Pres. of the Am. Nat. Ass'n of Masters of Dancing.

Music composed and arranged by Wm. Wirth.

Copyrighted 1899.

FIRST FIGURE.

	Measures of Music.
Address partners and center (a la Cake walk)	8
First four right and left, with right hand couple	8
Promenade, with the same (Cake Walk).	8
Ladies' chain	8
Four ladies cross right hands and circle around the inside of the set. (Simultaneously the four gents promenade single file around set in opposite direction.) Call it thus:	
Ladies cross right hands, circle. Gents promenade outside. Cake walk	8

Set four repeat with the right hand couple.

SECOND FIGURE.

Commence figure with second strain of music

	Measures of Music.
First couple cake walk inside of set	8
All march, single file, to the right around the set	8
Third couple cake walk inside of set	8
All march, single file to the left around the set	8

Second and fourth couples the same.

THIRD FIGURE.

Commence figures with second strain of music.

First couple promenade inside of set, cake walk, face out, third and fourth couple fall in line	8
Separate in two lines, head couple cake walk down the center and back	8
Forward and back, in two lines	4
Turn partners to place	4
All promenade (cake walk) around the set	8

Four times. The third, second and fourth couples promenade inside of set and face out, in the order named.

FOURTH FIGURE.

Commence figures with music.

Join hands, circle to the left	8
First couple promenade around the outside of set, a la cake walk	8

	Measures of Music.
First couple inside of set, six hands around	8
Four ladies cross right hands in center, left hand to gent's right, all promenade in star, cake walk	8

No. 4, except circle to the left, is repeated, by the second and fourth couples in the place of first and third. To finish, all forward and back. Address center, a la cake walk. All two-step around the hall.

Pia. Solo	.40
Orch.	.65

Music can be purchased from Prof. Wirth, 114 Fifth street, Milwaukee, Wis.

Adopted by the American National Association of Masters of Dancing.

NEW PLAIN QUADRILLE.

DIAGONAL.

1898-9.

[COPYRIGHTED.]

FIGURES BY A. C. WIRTH.

FIRST FIGURE.

	Measure of Music.
Address partner and center	8
First four right and left, with right hand couples	8
Promenade (or balance four)	8
Ladies' chain	8
Half promenade	4
Right and left to place	4
All forward and back, turn partners to place	8

Side four repeat with right hand couple.

SECOND FIGURE.

Introduction	8
First four forward and back with right hand couples	4
First ladies cross over to side couples	4

	Measures of Music.
Forward and back three, with first gents	4
Ladies cross over to first gents	4
Forward and back three, with side gents	4
Four hands circle half way round	4
Forward and back four	4
Half right and left to place	4
All join hands, forward and back	4
Circle half way round, to left	4
Grand right and left to place	8

Sides repeat with right hand couple.

THIRD FIGURE.

Chord or eight measures of music.

First four lead to the right, address	4
Change ladies and chasse in lines	4
All right and left	8
Ladies' chain	8
Half promenade, right and left back	8
All forward and back	4
Turn partners to (original) places	4
Grand right and left	16

Side four repeat.

FINISH.

All forward and back, address center, and all two-step around the hall.

Adopted by the American National Association of Masters of Dancing.

NATIONAL QUADRILLE.

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FIGURES AND MUSIC BY A. C. WIRTH.

FIRST FIGURE.

	Measure of Music.
Address	8
First four forward and back	4
Half right and left	4
Side four forward and back	4
Half right and left	4
All Berlin (hands joined with partner commencing toward the center of the set)	4
Glide polka to place	4
All glide polka around the set	4
Repeat. Side four commencing	8

SECOND FIGURE.

Chord.

First couple waltz inside of set	16
Grand right and left, half way round	8
Waltz to place	8

Third, second and fourth couple waltz inside of the set in the order named.

THIRD FIGURE.

Chord.

	Measures of Music.
All forward and back...............	4
Four ladies half grand chain..........	4
All joins hands, forward and back.....	4
Circle to the left, one-half way (keep hands joined in circle)...........	4
Heel and toe polka, all begin with left foot (move to the left, then to the right, not forward)...............	4
Promenade to gent's place. March position	4
All glide polka around the set..........	8

FOURTH FIGURE.

Chord.

Grand right and left, half way........	8
Reverse right and left................	8
First four half right and left..........	4
Side four half right and left...........	4
All Berlin	4
Glide polka to gent's place............	4
All forward and back	4
Address partners	2
Address corners	2
Take waltz position with corner........	3
All waltz around the set to gent's place...	16

The ladies move one station to the right each time that the figure is danced through until they regain their original places and partners, then waltz around the hall for finish. Repeat the waltz a few times for finish.

Each figure to be danced four times.

Pia. Solo	.60
Orch.	.60

NATIONAL TWO-STEP LANCERS.

The latest society Quadrille which has taken the dancers by storm throughout the United States. Easy. Dignified. Refined.

[COPYRIGHTED.]

FIRST FIGURE.

	Measure of Music.
Introduction. Address partners and center	8
First four forward and back with right hand couple	4
Turn opposite and return to place.......	4
First four between sides..............	4
Sides between first....................	4
All two-step around the set............	16

Side four repeat.

SECOND FIGURE.

Chord.

	Measures of Music.
All forward and back	4
Leave ladies in center facing partners, address	4
Forward and back (in a star)	4
Turn partners to place	4
All two-step around the set	16

Second time, gents in center.

THIRD FIGURE.

Introduction	8
First four forward and back with right hand couple	4
Forward again, address, return to place.	4
All two-step half way around set	8

Side four repeat.

FOURTH FIGURE.

Introduction	8
First four lead to the right, address	4
Four hands half way around, address	4
Half right and left to place, address	4
All two-step half way around set	8

Second time sides lead to right. Third and fourth times lead to left.

FIFTH FIGURE.

Chord.

	Measures of Music.
All two-step around the set	16
First couple promenade inside of the set, face out, third and fourth couple fall in line	8
Separate in two lines. Head couple two-step down the center and back	8
Forward and back in two lines	4
Turn partners to place	4
Address partners	2
Address corners	2
Take waltz position with corner	4

(And commence No. 5 over by dancing the two-step around the set, to gents' place.) Third, second and fourth couples promenade inside of set in order named. Each number to be danced four times.

If used for plain Lancers commence calling second number after chord.

Pia. Solo	.50
Orch.	.60

LANCERS.

As taught by Prof. A. C. Wirth and danced by all leading social organizations and society people of the west.

FIRST FIGURE.

	Measures of Music.
Address partner and center	8
First four forward and back to right	4
Turn opposite and return to place	4
First couples pass between sides	4
Sides pass between first	4
Balance to corner, turn corner	4

Sides the same to the right.

SECOND FIGURE.

Introduction	8
All forward and back	8
Ladies in center, face partners, address	4
All forward and back	4
Turn partners to place	4
All circle to the left	8

Second and fourth times, gents in center and circle to right.

THIRD FIGURE.

Introduction	8
First four forward and back to the right	4
Forward again, address, return to place	4
Ladies' chain, with same couple	8

Second and fourth times, sides forward to the right.

FOURTH FIGURE.

	Measures of Music.
Introduction	8
First four lead to the right, address	4
Promenade half way, address	4
To place, all address partners	4
First four right and left with right hand couple	8

Sides the same. Repeat to left.

FIFTH FIGURE.

Chord. Address partners.

Grand right and left, half way	8
Reverse grand right and left	8
First couple promenade inside of set, face out, third and fourth couples in line	8
Left and right, walking step, face partners	8
March, gents to right, ladies left	8
Forward and back in two lines	4
Forward, turn partners to place	4

The third, second and fourth couples promenade inside of set in order named after grand right and left.

Dance each number four times.

Prof. A. C. Wirth, Member of American National Association Masters of Dancing.

DIXIE FIGURE.

FIGURE CHEAT.

(Can be introduced for No. 2, 3, or 5.) Head lady lead to the right [4]; balance, swing or cheat [4]; balance to next, swing or cheat [8]; balance to next, swing or cheat [8]; balance partners, all [4]; swing [4].

(Repeat with third, second, and fourth lady and fourth lady and four gentlemen.)

Note.—It is optional with the lady leading off from her place to swing any gentleman in the set, as the plan is to cheat the gentleman balanced with.

BASKET.

(Can be introduced as No. 3, 4 or 5.) Allemande left [8]; gents turn ladies into the center with right hand [4]; all join hands (with partner) and balance [4]; ladies about face, gents form (the) basket (over the ladies) [4]; all balance (as you are) [4]; all chasse (to the right) [4]; turn partners [4].

(Twice or four times. Second time gents into center.)

DIXIE.

(Can be introduced for No. 3 or No. 5.) (Eight measures introduction.) (The) first lady walk around [8]; (the) opposite gent walk around [8]; all walk around [16]; balance all (and) swing [8]; Allemande left [8].

(Four times, then) four ladies walk around [8]; four gents walk around [8]; all walk around [16]; balance all (and) swing [8]; Allemande left [8].

THE GIRL I LEFT BEHIND.

(Formation—Six couples in a set; ladies face one way, gents opposite.)

(The first call when music starts.) (Before starting, the head couple cross over.) Head couple with second lady down the center [4]; leave lady (at foot) and head couple back [4]; down (the) center with second gent [4]; leave gent, and back to place [4]; head couple down the center [4]; both couples back to place [4]; right and left (at head of set) [8].

(Six times.)

OLD DAN TUCKER.

(Formation—A circle around the room, one or more Tuckers in the center without partners.)

(The first call when music begins.) All balance to Tucker [4]; Allemande left [8]; grand right and left [16]; promenade all [8]; all forward and back [4]; all join hands, circle to the left [8].

(Repeat as often as desired.)

MONEY MUSK.

(Formation—Six couples in a set, ladies on one side, gents opposite. Ladies' right is the head.)

(The first call when music begins.) Head couple swing once and a half around [8]; go between the second and third couple, and forward six [4]; swing three-quarters around [4]; forward six [4]; swing three-quarters around [4]; right and left (or double chasse) [8].

(After the head couple has passed the third couple, call Head couple swing once and a half around. Repeat as often as desired.)

LANCERS.

Commence by addressing partners, then center of set, "General Address."

FIRST FIGURE.

	Measures of Music.
Introduction	8
First four forward and back	4
Turn opposite once around, return to place	4
First couple pass between second (hands joined)	4
Second couple pass between first (hands joined)	4
Address corner, turn corner	8

Sides repeat.

SECOND FIGURE.

Introduction	8
First four forward and back	8
Leave ladies in center facing partner, address	4
Forward and back (passing partner on left)	4
Turn partner	4
Side four separate, join hands with first four, forward and back in two lines.	4

	Measures of Music.
Forward, turn partners to place	4

Sides repeat.

THIRD FIGURE.

Introduction	8
First four forward and back	4
Forward, address and retire to place	4
Ladies' chain	8

Sides repeat.

FOURTH FIGURE.

Introduction	8
First four lead to right, address	4
Promenade half way, address	4
To place, address opposite couple	4
Right and left first four	8

Sides repeat. Then to left.

FIFTH FIGURE.

Chord, address partners.

Grand right and left (address partners at meeting)	16
First couple promenade around inside of set facing out, third and fourth couples fall in line	8
Left and right glide	8
March, ladies to right, gents to left	8
Forward and back in two lines (hands joined)	4
Forward turn partners to place	4

WALTZ LANCERS.

(A la Minuet.)

Originally arranged and introduced by E. Woodworth Masters.

Adopted by N. A. T. D. in 1891.

FIRST FIGURE.

	Measures of Music.
Introduction	8
First four forward to right (bend)	4
Retire to place	4
Right hand to opposite, turn to places	8
Waltz around opposite couple	16

Repeat, sides to right, etc.

SECOND FIGURE.

Introduction	8
First four forward to right (bend)	4
Retire to place	4
Ladies cross over (slowly)	8
Waltz around opposite couple	16

Repeat, sides to right, etc.

THIRD FIGURE.

Introduction	8
First four forward to right (bend)	4
Retire to places	4
Waltz around opposite couple	16

Repeat, sides to right, etc.

FOURTH FIGURE.

	Measures of Music
Introduction	8
First four lead to right, address	4
Exchange partners, lead to opposite, address	4
Exchange partners, lead to place, all address opposite couples	4
Address partners (all)	1
Waltz around the set	16

Repeat, sides lead to right, etc.

FIFTH FIGURE.

Introduction	8
All waltz around the set	16
First (third, second, fourth) couple waltz inside of the set facing out	8
Other couples form in column	8
Face partners, right hand and cross over, turn and address partners	8
Left hand, cross back, turn, address	8
Head couple waltz down center and back, all retire to places	16

Third, second and fourth couples waltz inside of set in rotation.

FINALE.

All waltz around the room.

NOTES.—The bendings are confined to the knees, the toes well turned outward, bending to the sides. The body aplomb.

At commencement of quadrille, first address partners, then center of set.

Exchanging partners in No. 4. Gentlemen present right hand, ladies give left.

The couples must at all times dance within the limits of their own sets.

Figures to be walked one step to a measure.

Each number to be danced four times.

AMERICAN NATIONAL LANCERS, OR SARATOGA.

(Adopted by N. A. T. D.)

Commence by addressing partners, then all join hands with partners, and address center. "A general address."

FIRST FIGURE.

	Measures of Music.
Introduction, address	8
First four forward and back with right hand couples	4
Turn opposite with both hands, and return to place	4

	Measures of Music.
First four (hands joined) pass between sides	4
Return outside, sides between, hands joined	4
Address corners, turn corners	8

Sides repeat to right.

SECOND FIGURE.

Introduction	8
First four forward and back with right hand couples	4
Leave ladies in center facing partners, address	4
All forward and back	4
Turn partners to place	4
Promenade, arm in arm, around opposite couple	8

Sides repeat to right.

THIRD FIGURE.

Introduction	8
First four forward and back with the right hand couples	4
Forward again, address, return to place	4
Ladies' chain (with same couple)	8

Sides repeat to right.

FOURTH FIGURE.

	Measures of Music.
Introduction	8
First four lead to the right, address	4
Exchange ladies, lead to opposite, address	4
Exchange ladies, lead to place, address center	4
Right and left with right hand couples	8

Sides repeat, which will leave all in original places.

NOTE.—Exchanging ladies, the gentlemen will extend right hand, ladies present left.

FIFTH FIGURE.

Introductory chord—address partners.

Grand right and left half way around, pass partner, turn and address	8
Reverse grand right and left back, address partner in place	8
First couple promenade around inside of set, face out	4
Third and fourth couple fall in line (in rear)	4
All forward and back (4 steps twice) separate, forming two lines, facing partners	8
Head couple down center and back (hands joined)	

All forward and back in two lines, turn partners to place.................. 8

Couples promenade around inside and face out in rotation, as follows, first, third, second and fourth. End with first strain. Each number to be danced four times, alternately by first four and sides.

MILITARY LANCERS.

(By Prof. A. C. Wirth.)

FIRST FIGURE.

(Eight measures.) Address (a la militaire.) First four grand right and left (performed by two couples only) [8]; (when first four have almost finished the above, side four forward to center and form arches, third gent with fourth lady, fourth gent with third lady, and is called) sides forward, form arches (taking their time from the above eight measures), first couple pass under the arch, second separate and pass outside [4]; second couple pass under, first couple outside [4]; turn corner with right hand, partner with left hand [8].

(Four times, sides repeat.)

SECOND FIGURE.

(Eight measures introduction.) All forward, gents in center, back to back, ladies return to place [4]; address (gents a la militaire) ladies curtsy [4]; gents chasse, and ladies sentinel march [4]; (gents four steps forward and four steps back to center, without turning, ladies march to corner of set, turn to right and return to place, see diagram); turn partner to place [4]; all join hands forward and back [4]; turn partners [4].

(Four times.)

THIRD FIGURE.

(Eight measures introduction.) All forward and back [4]; face partners, address (a la militaire) and face the center of the set [4]; four ladies' grand chain [8].

(Four times.)

FOURTH FIGURE.

(Eight measures introduction.) First four lead to the right, address (militaire) [4]; circle four hands half around, address (militaire) [4]; half right and left, side four right and left, first four to place, side four to place [8].

(Four times, sides repeat, first four to left, etc.)

FIFTH FIGURE.

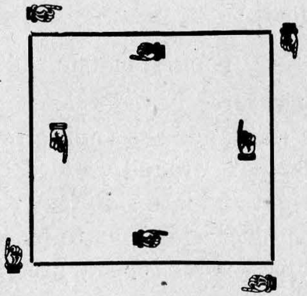
(Chord, address militaire.) Grand square [16]; first couple promenade (inside of set), face out in place, third and fourth couple fall in line, face partners and address (a la militaire) [8]; cross over, address (a la militaire, same as chasse, but use walking steps) [4]; cross back, address (a la militaire) [4].

(Repeat with third, second, and fourth couples.)

NOTE.—All the walking steps must be taken with a military air and precision. Address only at the beginning of the first and fifth numbers. Address a la militaire, gents raise the right hand, touch tips of fingers just above the temple, then carry the hand diagonally from the head twelve inches and drop the arm to the side.

Ladies cortesy.

DIAGRAM.



(To be performed as though the set was perfectly square.)

COLUMBIAN LANCERS.

FIRST FIGURE.

	Measures of Music.
Introduction	8
All forward to the right (each couple face to right and forward and back)	4
Turn partners	4
Ladies forward and join hands in circle facing out	4
Balance	2
Ladies forward and form circle with gentlemen (ladies facing out and gentlemen facing out)	2
Balance	4
Turn partners	4

The second and fourth times, forward to the left, and gentlemen to center.

SECOND FIGURE.

First four lead to the right and salute	4
Leave ladies with side couples and return to place. (First two gentlemen place their ladies to the left of the said gentlemen, forming two lines of three, facing the center, and return to places	4

	Measures of Music.
Forward and back six	4
Ladies cross over	4
Forward and back six	4
All turn partners (to place)	4

Second and fourth times sides lead.

THIRD FIGURE.

First four forward	2
Exchange ladies and return to places. (The exchange of ladies should be made by the gentlemen taking the ladies' right hands in their left, the gentlemen turning so that they will move forward in conducting new partners to places	2
All join hands and salute	2
Retire to place	2
All chasse across. (All chasse across and salute corners, dechasse and salute partners)	8

Second and fourth times, sides lead.

FOURTH FIGURE.

	Measures of Music.
First four lead to the right and salute	4
Separate and form lines with sides and salute. (Separating, the gentlemen pass to the right of the side ladies, and the ladies pass to the left of the side gentlemen, forming two lines of four, facing the center, the lines salute each other)	
First four forward and salute. (The first gentleman and second lady forward toward each other, and the second gentleman and first lady will do the same)	4
First four right and left	8

Second and fourth times, sides lead.

NOTE.—It will be seen that two gentlemen exchange places each time the above number is danced, and all do not regain original places until the number is being danced the fourth time.

FIFTH FIGURE.

Four ladies half chain	4
Four gentlemen half chain	4
Four ladies half chain	4
Four gentlemen half chain	4
First couple promenade (gentleman taking lady's left hand in his right, leads her around inside the set and finishes in place	8
All chasse to the left	2
Dechasse	2

	Measures of Music.
Turn partners	4
All face partners and march. (Gentlemen upon the outside, ladies upon the inside, half around the circle and salute partners)	8
All forward and back................	4
Eight hands around to place...........	4

Third, second and fourth couples in turn promenade.

NOTE.—In place of promenade, the two-step may be danced inside the set, eight bars.

OAKLAND MINUET.

(By Professor Sheldon.)

FIRST FIGURE.

Leads (gents giving hand to partner and left to opposite gent), promenade around each other and salute couples to left	8
While sides give right hands and balance in place.	
Cross hands with sides and around......	8
Right and left to places...............	8
Sides same.	

	Measures of Music.
Lead to front and through. Back. The other way	32

SECOND FIGURE.

First couple face out. Sides in center. Join hands and balance on line.....	32
Right hands and change places. Join hands and balance on line.........	16
Left hand back and balance on line.....	16
All to places	8

THIRD FIGURE.

All forward and ladies join hands in center	8
Gents join hands around to right, rising hands, pass right over partner's head	8
Same time ladies balance.	
All around to left and join partners at place	8

FOURTH FIGURE.

Leads to right sides, left pass through and salute opposite couples on next place	8
Cross hands and around..............	8
Through to next place, join hands and around	16
Repeat	32

FIFTH FIGURE.

	Measures of Music.
Right hand to partner, turn ladies, backs to center	8
Ladies join hands and around to opposite place	8

Same time gents promenade in opposite direction to same place.

Left hand to partner and turn gents to center	8
Gents to right to places (ladies the other way)	8
Turn partners at place	8
All forward. Back. Right. Left. Salute. To seats	16

DE GORMO.

FIRST FIGURE.

First four right and left	8
Balance four and turn	8
Ladies' chain	8
All waltz	16

SECOND FIGURE.

First two forward and back	4
Cross over	4

	Measures of Music.
First four forward and back	4
Turn to place	4
All waltz	16

Repeat three times.

THIRD FIGURE.

First four cross over with right hand	4
Back with the left	4
Balance in a square	4
Turn to place	4
All waltz	16

Repeat.

FOURTH FIGURE.

Four ladies forward and salute	4
Four gentlemen the same	4
All chasse and turn corners with right hand	8
Slow—Turn partner with left hand	4
Slow—Grand right and left half around	4

Quick time to place. All galop around hall.

WALTZ QUADRILLE.

FIRST FIGURE.

First four forward and back	4
Ladies' half chain	4
Chasse all	4

	Measures of Music.
Four ladies cross hands, circle half around	4
Turn partners to places	4
First couple lead to the right	4
Four hands round to place	4

Same four waltz.

Sides repeat.

SECOND FIGURE.

First two gentlemen forward and back	4
Lead to the left and salute	4
Take side lady and retire to place	4
Forward six	4
Circle half around	4
Side gentlemen cross over	4
Grand right and left to place	8

All waltz.

THIRD FIGURE.

First couple face out, others fall in back	8
All face partners, salute	4
Two center couples double chasse	4
Forward all and turn to place	4

First four waltz.

Repeat four times.

FOURTH FIGURE.

	Measures of Music.
First lady turn opposite gentleman with right hand	8
Side gentleman with left hand	4
Opposite with right hand	4
Partner with left	4
First four forward, cross hands, circle to place	8
Side four forward, cross hands, circle to place	8

All waltz.

POLACCA.

FIRST PART.

(Introduction.) All join hands, take four steps to the left, turn partner half round, four steps to the right	8
All waltz to places	16

FIGURE.

First four forward, change ladies	4
Two gentlemen cross over	4
Four ladies cross hands, stop and balance	4
All turn partners	4
First two ladies cross over and waltz to place	8

SECOND PART.

	Measures of Music.
(Introduction.) Grand right and left half round	8
All waltz to place	16

FIGURE.

First four forward, change ladies and lead to sides	4
Change ladies and waltz to gentleman's place	4
Sides the same.	
All waltz	16

Repeat.

THIRD PART.

(Introduction.) All give left hands to partners, promenade half round	8
All waltz to place	8

FIGURE.

First couple lead to the right	4
Cross right hands around	4
Join, left hands over the right, and all waltz around	4
Change partners and waltz to next couple.	4

Execute the same with each couple.

FOURTH PART.

	Measures of Music.
(Introduction.) Turn partner with right hand	8
All waltz	16

FIGURE.

First four forward, pass through, giving right hand to opposite and left to partner	8
Turn with left hand, keep hands joined and join with sides, turn with left hand	8
Take partners, first four waltz to places	16

Repeat.

FIFTH PART.

(Introduction.) Ladies' grand chain	16

FIGURE.

Gentlemen all face left hand lady and march half round	8
Turn half and back to place	8
All waltz around to gentleman's place	16

Each time changing partner.

Repeat four times in all.

PARISIENNE.

FIRST FIGURE.

	Measures of Music.
First couple lead to right and salute	4
Lead to left and salute	4
First four right and left	8
Then all waltz	16

Each couple follow as first.

SECOND FIGURE.

First two forward and back	4
Turn partner with right hand half round	4
Forward again and back	4
Turn partner to place with left hand	4
All polka to right	16

Dance four times.

THIRD FIGURE.

First gentleman invites each lady to center	8
Ladies all circle round the left	8
Four gents turn partners to places	4
All waltz to places and back; dos-a-dos.	16

Dance four times.

FOURTH FIGURE.

First couple turn with both hands	4
Moulenet of three at corners	4

	Measures of Music.
Forward two	4
Chassez to right, turn partners to places with left hand	8
First four redowa across the set and stop	4
Side four and stop	4
First four to places and then side four to places	8

Dance four times.

FIFTH FIGURE.

First two forward and back	4
First four salute to partners and chassez back	4
Forward eight in lines	4
Four ladies form a star and give left hand to partners, all balance	8

Gents waltz to next lady, etc., until you come to your partners, then all waltz.

Dance four times.

MONTIBELLO QUADRILLE.

No. 1.

Advance. (8 measures introduction, address partners and corners.) (Four) ladies balance to the right and salute———; balance to (the) next and salute ———; next ———; balance (to) partners and salute ———; first four forward and back [4]; half right and left [4]; sides forward and back [4]; half right and left [4]; all forward and back (twice) [8]; circle half around [4]; swing partners [4].

(Repeat with sides.)

No. 2.

The Attack. (8 measures introduction.) First four forward and back [4]; two ladies' half chain [4]; forward (again), two gents cross over [8]; balance (to) partners and turn [8[; all chasse, right hand to corners, salute ———; chasse back, left hand to partner, salute———; first four forward and back [4]; half right and left [4].

(Repeat with sides.)

No. 3.

The Cross Charge. (8 measures introduction.) Gents cross right hands, left to partners (and) balance [4]; swing ladies to center [4]; ladies hands around [4]; balance partners (and) turn [8]; four ladies' chain [8]; balance corners (and) turn [8]; all promenade (with one partner) [8].

(Twice or four times. Second and fourth times ladies cross hands.)

No. 4.

The Defeat. (8 measures introduction.) First couple forward, leave lady in center [4]; second couple the same [4]; third [4]; fourth [4]; four ladies join hands, circle to the right [4]; (four) gents join hands with ladies [4]; all balance (and) swing [8]; four ladies forward and back [4]; four gents the same [4]; all join hands, forward twice [8].

(Twice.)

No. 5.

The Victory. (8 measures introduction.) First four half right and left [4]; side four half right and left [4]; first four (back) [4]; side four (back) [4]; head gent lead to the right and change ladies, to next, to place [8]; balance all and swing [8]; march (arm in arm half around), turn (and) march back (to places) [16].

(four times. Last time march to seats.)

NOTE.—The first part of this figure is to be played very fast until the march, which is the reverse, quite slow. (Nos. 2 and 4 are seldom danced.)

THE COTILLION.

(Known to America as "The German.")

This dance has its origin from Germany and was danced by eight persons, like the French Quadrille and English Cotillion over fifty years ago. The Cotillion in its present form passed from Germany to Russia, thence to Paris, where it received improvements, and passed on to London in about 1840 and holds a leading position among the society people of Europe.

It was introduced in America about 1830, but did not become popular until about 1870, and is continually making rapid strides in public favor.

A gentleman who is a good dancer and quite well versed in some of the figures is selected to "Lead." The gentleman so selected should receive his invitation in time to enable him to familiarize himself and a few others in a portion of the figures to be used.

The early part of the evening is spent in conversation or dancing quadrilles and round dances. The chairs to be placed around the room in a semicircle, each couple should tie their chairs together with a pocket handkerchief or ribbon. It requires eight couples to have a German, but the number may extend to thirty or forty couples.

No refusal to dance is permitted either to gentlemen or ladies; the leader must be unconditionally obeyed. The music can be waltz, redoway, polka, galop or mazurka. The style of having the orchestra play all the time has been abolished; the leader can stop and start the music at will with a castinet and let the orchestra know what to play next.

The choice of figures cannot be held to precise rules; it depends on circumstances, which vary at almost every assemblage. Certain figures are especially appropriate to intimate circles and cannot be admitted in assemblies composed of strangers or a mixed gathering.

Each number is commenced by leader and partner or all waltz around the inside of the charmed circle.

I.

LAWN TENNIS.

Leader selects five ladies. Leader's partner selects six gents. Leader and his partner hold up sheet for net. All the ladies on one side of sheet, gents on the other. Ladies bat ball over the sheet in rotation; the gentleman catching the ball will step around the net (sheet), take the lady who served the ball for his partner and promenade or waltz until all the ladies have partners. Lone gent takes his seat. Leader waltz with partner. No favors.

II.

THE PYRAMID.

o

o o

o o o

o o o o

Ladies form pyramid, equal number of gentlemen join hands in line and wind around first lady, next two, etc.; then reverse the movement until conductor arrives in front of first lady, with whom he waltzes; other gentlemen waltz with nearest ladies. (Rearrange pyramid *ad libitum.*)

III.

THE GRAND ROUND.

Any number (four or more) lead off, each gentleman selects another gentleman; each lady selects another lady; the ladies join hands in circle, gentlemen form a circle around ladies' circle. All circle to left one complete circle, then leader breaks and takes his partner directly through circle, next gent with next lady follow, etc., gents to right and ladies to left, remain in two curved lines, gents in one, ladies in the other; leader valse with partner down the center, each couple follow successively and quickly until all valse.

IV.

THE ZIGZAGS.

Any number of couples (six or more) place themselves in line all facing the same direction, keeping close to partners, each couple about three feet apart. The rear couple commence waltzing "zigzag" through the column, each couple following in rotation until all are waltzing. Continue until signaled to seats.

V.

THE FAN.

Leader waltzes with partner once around, then places three chairs in center of circle in a line, places lady in center chair, selects two gentlemen and seats one on each side of lady, then presents lady with a fan, the lady hands the fan to one gentleman and waltzes with the other; the gent with the fan hops around and fans the couple while they waltz around. The hopper then conducts the next lady to chair and two gents, until each lady has been in center chair.

VI.

FLOWER FIGURE.

Provide natural flowers (32); seat a lady in center of room with flowers placed loosely on a tray. One couple waltz at signal, each take a flower and favor some one with whom they dance. Repeat this until by changes the thirty-two persons are up. Signal, form circle, grand right and left, waltz. Another lady will then be left. She takes her seat in the vacated chair and the dancers in waltzing around throw the flowers in her lap, with which she makes a bouquet. The leader then appoints a gentleman to waltz with the lady or waltzes with her himself. Seats. No favors.

VII.

LETTER CARRIER FIGURE.

Boy or girl in uniform of letter carrier with bag and whistle. Ladies enclose their cards in envelepes (each separately); they are then collected by the carrier. Gents form in line, carrier then hands letters, one by one, to leader, who calls the names as they are handed to him. First lady called dances with first gentleman and so

on until five couples have waltzed around, when, from a signal from carrier's whistle, they find seats and so on with each succeeding five couples.

VIII.

THE SERPENT.

First couple leads off. The gentleman leaves his lady in a corner of room facing the wall; then he brings forward four or five more ladies and places them in a line behind his partner singly, leaving about two feet space between each one. He then selects as many gentlemen (including himself) as there are ladies, with whom he forms a loose chain and conducts them rapidly in a course between the ladies (commencing with the last lady) until he reaches his partner; he then claps his hands and each gentleman dances with the lady nearest him.

IX.

THE CARDS.

First couple leads off. Leader presents four ladies the four queens of a deck of cards; the leader's lady presents four gentlemen with four kings of the same deck. The gentlemen seek the ladies of their suit and dance with them.

X.

THE NOSEGAYS.

Several nosegays are laid upon a table. The first couple leads off. The gentleman and his lady each take a nosegay; the lady presents to a gentleman, the gentleman to a lady and waltz. Repeat, each couple in rotation.

XI.

THE SCARF.

First couple leads off. The leader stands in center of room holding scarf; his partner, with all of the other ladies, form a circle around him and turn rapidly to the left; the leader tries to throw scarf over the shoulder of one of the ladies, with whom he waltzes. All the other gentlemen come forward and waltz with their partners to place.

XII.

THE BASKET, RING AND FLOWER.

The first couple advance, the gentleman holding in his hand a basket containing a ring and a flower. After dancing one or two rounds he presents the basket to his partner and returns to his place. The lady gives the basket to one gentleman, the ring to another and the flower

to a third. The gentleman who receives the basket must dance alone, holding the basket in his hand; the one who has the ring may choose a lady to dance with him, and the one who has the flower dances with the lady who presented it to him. When they have danced around the room two or three times they all resume seats, and the next couple do same until end of circle.

XIII.

THE MAGIC HAT.

First couple lead off. The leader gives his lady a hat, which she presents to several ladies, who deposit in it some article, such as a glove, a key, fan, handkerchief, etc. She then presents the hat to the gentlemen, who each take one of the articles, and dance with the lady to whom it belongs. Repeat *ad lib.*

XIV.

THE FIGURE EIGHT.

Two chairs are placed in the room about eight feet apart. First couple lead off and waltz around the chairs, describing the figure eight. This is difficult to do, and one who can perform it nicely is a very good waltzer. Each couple repeat.

XV.

THE GLASS OF WINE.

(Lemonade or Champagne.)

Provide a bottle of wine, two wine glasses and a third dish with water in to wash glasses; have them on a table in center of circle and three chairs in a row near table. Leading couple waltz, leader seat partner in center chair, select two gentlemen from the circle, seat one on each side of the lady, then give lady a glass of wine, she to give the wine to one gentleman and waltz with the other; the gentleman receiving the wine will drink the same and return to his seat in the circle. Leader after giving his partner the glass of wine returns to his seat in the circle.

Each couple in rotation to perform the same.

XVI.

BAD WEATHER.

Leader and partner waltz around. Leader's partner takes an umbrella, hand it (open) to any gentleman in the circle, and return to seat. The gentleman with the umbrella will hold it up and walk around the circle until some lady takes him out of the bad weather by arising; take the umbrella, hand it to another gentleman in the circle, who in turn walks around until relieved. The lady relieving the gentleman, waltz once around with him and return to seat.

Note.—This figure can be made very amusing if the gentleman will imitate walking in the mud, jumping over pools of water, roll up his pants, etc., while the ladies must not allow one gentleman to remain out in the rain too long.

XVII.

THE DANGER SIGNAL.

Leader and partner waltz. Leader place a red lantern in center of circle. His partner will request of a gentleman that he take the lantern and walk around the circle until one of the ladies relieve him and she hand the Danger Signal to a gentleman she may select from the circle, and waltz once around with the gentleman just relieved.

XVIII.

THE MASK FIGURE.

Have masks provided—about six.

Leader select one couple, they another couple and they another, etc., until six (or as many couples as there are masks provided) couples beside the leading couple are dancing. At signal leader and partner will hold a screen before the table on which the masks are. All the gentlemen will step behind the screen and put on a mask. Then all the gentlemen hold their heads above the screen, the ladies from the other side select partners and all waltz once around, gents with masks on. Return masks to the table. Repeat *ad lib.*

XIX.

SCISSORS TO GRIND.

(A very good figure for children.)

Provide a bell.

Leader and partner waltz once around. Leading lady hand bell to one of the gentlemen, he to walk around the circle ringing the bell and sing "Scissors to grind," until some lady has scissors to grind, taking from him the bell, hands it to another gentleman, who in turn imitates a "Scissors to grind" character. Gent waltz once around with the lady who has rescued him from his honored position of "Scissors to grind."

NOTE.—This figure must be made lively by giving various answers: Not to-day, Come to-morrow, Mine are sharp, I have none, etc.

XX.

BLIND BUFF OF SIX.

Place six chairs back to back in center of circle.

Two couples lead off, leader have his partner be seated in the center, the gentleman of the other couple be seated in the center chair directly back of the leader's partner. Blindfold the lady and gentleman in the chairs, then the leader and second lady each get one couple out of the circle, walking very quietly to keep those who are blindfolded from finding out which is lady or gent. Have one lady and one gentleman seated on each side of those in the chairs, leader and second lady return to their own seats in circle. Those blindfolded will now choose either to the right or left and waltz with the same whether lady or gentleman. The two left will choose a partner from circle and waltz once around the room.

Next two couples repeat, etc.

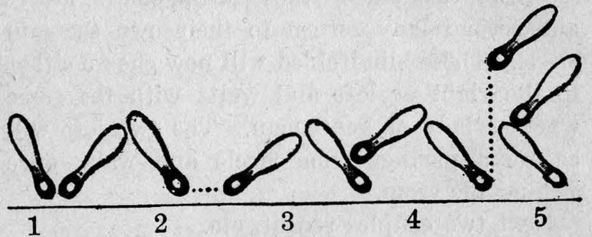
XXI.

THE COLUMNS.

The leader and his partner lead off. He then places her standing in center of room. He selects a gentleman, whom he places back with his partner; he then brings another lady whom he places facing the gentleman, and in the same manner with the others, until a column of five or six couples is formed, which must terminate with a lady, the leader himself standing back to back with the last lady. At a signal by leader, all turn about and waltz with his or her *vis-a-vis*. Two or three lines can be formed by starting two or three couples. The columns can also be used as a final figure.

The foregoing figures are considered sufficient for this limited volume. They are self-explanatory.

THE FIVE POSITIONS.



1st.—Stand with weight of body equally on both feet with heels together, the toes well turned out. See cut.

2d.—Glide right foot directly to right, bending left knee.

3d.—Place right heel in hollow of left foot.

4th.—Glide right foot forward from 1st to 3d position.

5th.—Place right heel at side of toe of left foot.

Body aplomb. Weight of body on left foot in all except the first position.

Note.—Positions also to be taken as above with left foot.

Remarks.—In all movements where the foot is raised, keep the toe well pointed toward floor.

THE SPANISH WALTZ.

This dance can be performed by any number of double couples. The best arrangement is to place the couples in a complete circle, each alternate couple facing the opposite way to the next. This produces a series of small squares or sets, each consisting of two couples, facing one another. The same movements are executed in all the sets at once, so that the description of one will serve for all. For the first part each couple advance to their *vis-a-vis*, retire, and waltz to opposite sides; repeat with partner. Again perform the first movement, then with partner to original places. Second Part.—All should join hands in a circle, advance and retire, the gentleman then turning the lady on his left, hand over head, into his place, while he steps into hers; repeat this four times, when the original place will be reached. Third part. —The couples now waltz twice around their own set, and pass on to meet the next couple, with whom the figure is repeated; continue this until your original *vis-a-vis* is met.

The whole three parts are done to a waltz movement, but advancing, retiring, though occupying one bar each, must be done with only one step and a slight raising on the ball of the foot; it is impracticable to do three movements for each bar in this part. Also note that, in crossing, four short steps must be taken to the count 1, 2, 3, 1, and turn done on 2 and 3, the gentlemen turning to the left, the ladies to the right. Care must be taken that the gentlemen start with the left foot and the ladies with the right.

THE CIRCASSIAN CIRCLE.

To dance this, stand as described in the Spanish waltz. All must commence simultaneously, and at the conclusion of the figure should pass

each other, and repeat the whole with the next couple. Continue this until your original *vis-a-vis* is met.

FIGURE.

Hands across, set and turn partners, Ladies' Chain, promenade once around and across to next couple.

SIR ROGER DE COVERLY.

(Also known as the "Virginia Reel.")

This dance was composed expressly for a finishing country dance about one hundred and fifty years ago, and derived its name from Addison's "Sir Roger De Coverly," so frequently mentioned by him in his popular essays in the *Spectator* (London).

FORMATION FOR THE VIRGINIA REEL.

Two lines are formed, in one line all the gentlemen, the other all the ladies, each opposite to and facing partner, thus:

Head Couple.

GENTS	LADIES.
X	O
X	O
X	O
X	O
X	O
X	O
X	O

Foot Couple.

Figures condensed to dance from.

Head lady and foot gent forward and back.

Head gent and foot lady forward and back.

Head lady and foot gent swing with right hand.

Head lady and foot gent swing with left hand.

Head gent and foot lady swing with left hand.

Head lady and foot gent swing with both hands.

Head gent and foot lady swing with both hands.

Head lady and foot gent "dos-a-dos" (walk around each other.)

Head lady and foot lady "dos-a-dos."

Head couple swing one and one half, then the gent swing next lady, then partner, and so on down the line; lady the same down gent's line finishing at foot.

Head couple up the center.

March, the same as in the fifth number of the lancers; when meeting partner at foot of set the head couple form an arch, all passing through, which reforms both of the lines; the couple which were second will now be head, the couple which were head will be foot couple, then recommence. Five or six couple are all that are desirable for each set.

LA CARMENCITA WALTZ.

(Spanish Expression.)

FIRST PART.

Three-Four (Waltz) Time.

Position: Facing partner, gentleman right and lady left hand joined.

STEP L. F. to 2d...........(1)

Swing R. F. around L. F. to 3d pos. raised, turning one half way (Demi Tour de Corps) touching floor with left toe when passing 4th position; back with partner, and keep the same hand joined....(2)

Rise and fall ....(3) 1st measure.

Spanish glide in line of direction, one glide to a measure of music. (Explained thus: glide R. F. to 2d [1], draw L. F. to 3d [2], rise and fall [3], looking over left shoulder [4-5-6] . ... **2d measure.**

Two Spanish glides in opposite direction, commencing with L. F. (retraverse), one glide to a measure of music, looking over right shoulder. (1-2-3-4-5-6) . ...3d and **4th measure.**

Repeat the above four measures, commencing with R. F. After the first step, turn (Demi Tour de Corps) and face partner. (12 Counts) 5-6-7th and 8th .... **measures.**

SECOND PART.

Waltz position. Waltz 8 measures.

NOTE.—All bendings to side looking over shoulder. Do not stoop.

RYE WALTZ.

(Scotch Expression.)

WALTZ POSITION THROUGHOUT THE DANCE.

Two-Four Time.

FIRST PART.

POINT L. F. to 2d pos.........(1)
L. F. to 5th, back raised ....(&)
L. F. to 2d point.......(2)
L. F. to 5th, for. raised. (&) **1st measure.**

Walking Movement:
Step to 2d with L. F...(1)
Draw R. F. to 3d......(&)
Step to 2d with L. F...(2)
Draw R. F. to 3d raised. (&) 2d measure.

Repeat the above commencing with R. F. ....3d and 4th measures

SECOND PART.

Three-Four (waltz) Time.

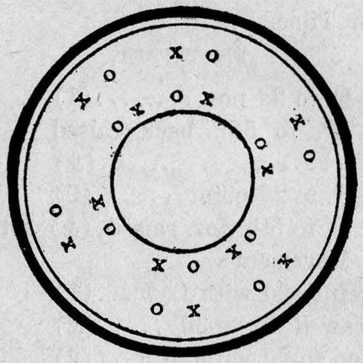
NOTES—Use glide waltz.
Do not glide where marked "Walking Movement."
Do not hop in the first part, bend the knees slightly.

EXPLANATION OF ABBREVIATIONS: L. F.. left foot; R. F., right foot; pos., position.

IV.

SCOTCH REEL.

(Or "Sicillian Circle.")



This reel is still used when a party wish to have a jolly time and want to romp and play, especially when all are acquainted.

FIGURES FOR PROMPTING.

Address partners and opposite.

Swing with right hand................	4
Swing with left hand..................	4
Right and left.........................	8
Ladies chain	8
Half promenade	4
Right and left back...................	4
Forward and back.....................	4
Pass through and face the next couple...	4

Dance the same figures through every time after passing through, each couple will face a different couple by passing through to the next.

ROUND DANCES.

In the course of my explanations and descriptions of Square Dances, I have entered, as far as possible, into minute details of the movements necessary to perform the different figures. In the following pages on Round Dances I intend giving, as clearly as I can, the directions for performing them properly, but my readers must not for a moment suppose that by simply reading the contents of this book they will actually be taught to dance. It has been frequently said that anybody can teach themselves to dance by reading a book. There are "Guides to Dancing," written for this purpose, in which the author distinctly says that if you correctly follow his instructions you will get a "distinctly good idea of what you ought to do," leading you to suppose that it is the "distinctly good idea" that you want. This is indeed misleading. How is the reader of such works to know for certainty when he is right, even supposing he has followed out to the letter every little detail? When is he able to say that he has got the "good idea"? And assuming he has arrived at this point, how is he to acquire the necessary finish? In this essentially important item the book system fails altogether. Now, if he intends perfecting himself he will go to a master and invariably commences by informing him that he does not know anything about dancing. Well, that would be excusable if he (the pupil) conscientiously acted up to it, but the "distinctly good idea" crops up here, and the master soon perceives it, much to his disgust, for trouble is then inevitable. With regard to the distinctly bad ideas which a reader of these books may have developed; how is he going to dispose of them? There is only one course open to him, and that is to go to a master. There are many to be found who are really ornaments to their profession. He can either have his "Guide to Dancing" afterwards, or while under his master. I know by experience that all the written instructions in the "Guides to Dancing" which have so far been published only tell you how to do it, and I would impress upon my readers that with the feet this mere explanation is of little use. If you wish to dance properly you must be shown; theory without practical knowledge is fallacious.

For the explanation of the French Terms used in Round Dances, see Glossary of French Terms.

POLKA.

The polka was for many years a very popular dance in the ball room, but owing to the extremely vulgar manner in which it has been performed has rapidly lost caste, and is almost wholly excluded from the highest circles, as well as from many others.

It is a remarkably simple dance, as may be judged from the facility with which the time is mastered by those unacquainted with music or the proper steps. It is two-four time, and consists of three steps and one movement or rise. For this rise the majority of dancers substitute a momentary pause, but it must be clearly understood that the preliminary rise before the first step in each bar, and which is really executed on the fourth beat of the previous bar, gives all the necessary life and imparts the lightness and grace that is requisite for the proper appreciation of this dance. Position—third, right foot front.

THE STEP (GENTLEMEN).

Preliminary rise:—Rise on the sole of the right foot, having the left foot raised behind and slightly pointed downwards without touching the floor.

FIRST STEP.

Drop down on the right foot, and at the same time glide the left foot to second position, transferring the weight of the body thereon.

SECOND STEP.

With a light spring on the left foot, bring the right quickly down to the place which the left foot occupied. at the same time raising the left.

THIRD STEP.

Spring on to the left foot, at the same time turning half round and drawing the right foot up behind, slightly pointed downwards. The three steps to complete the circle are the same as described, but made by commencing with the right foot, which is the foot the lady commences with. These steps may be taken forwards or backwards, and to right or left, by a slight alteration of the first step.

All the steps should be made with elasticity, the knees slightly bent, and entirely on the toes.

BERLIN POLKA.

(By E. Scott.)

This description of Karl Kaps' Berlin Polka is printed by permission of Messrs. Francis, Day & Hunter, 142, Charing Cross Road, W. C.

The Berlin is a combination dance for couples, composed of two distinct parts, each part occupying four measures of music.

FIRST PART.

POSITION.

The gentleman takes the lady's left hand in his right, as in the Barn Dance, and they commence with their faces turned in the same direction.

FIRST MEASURE.

Polka step forward, the gentleman beginning with the left (i. e., outside foot) and the lady with her right. Count and, one, two, three.

SECOND MEASURE.

Point the foot nearest to partner (gentleman's right, lady's left) in the fourth position (i. e., a little in advance), with the toes turned downward, and at the same time hop on the supporting leg, counting and, one, two. Then bring the pointed foot to the fifth position (i. e., toe to the heel at right angles) behind the supporting leg, again hopping thereon in turning towards partner and joining opposite hands, while counting and, three, four.

THIRD AND FOURTH MEASURE.

Repeat the above movements in the opposite direction, the gentleman commencing with his right and the lady with her left foot.

SECOND PART.

The gentleman holds his partner by the waist, as in the waltz, and thus they dance four measures of the ordinary polka in turning twice to the right, after which they again join right and left hands, and recommence the first part.

TRES CHIC.

(A new Round Dance for the Ball-Room, by W. Lamb.)

Tres Chic is a dance for couples in six-eight time, and is of a very animated and lively character. It is divided into two parts, each part occupying 4 bars of music. In the first part, the dancers execute a progressive movement, and in the second part, a movement that is in turn progressive and rotary.

HOLDING PARTNERS.

The position of partners in the first part is standing side by side, in the third position, i. e., the heel of the front foot in the hollow of the rear foot, the right foot in front. The lady's left hand should be resting lightly in the right hand of her partner, as in the Barn Dance.

In the second part, partners dance together, as in the ordinary Round Dance—Polka, Waltz, etc.

FIRST PART (4 BARS).

FIRST BAR.

The lady commences with her right foot, the gentleman with his left. 1st step: Point the foot in the fourth position, i. e., a little in advance, meanwhile hop on the supporting leg. 2d step: Bring the pointed foot back to the third position in front, i. e., bring the heel of the pointed foot back to the hollow of the rear foot, and at the same time hop on the foot that is behind.

SECOND BAR.

Commencing with the front foot (lady's right, gentleman's left), chasse, i. e., 1st step: Slide the foot to the fourth position; 2d step: Bring the rear foot up to the front foot third position; 3d step: Again slide the front foot forward.

THIRD AND FOURTH BARS.

Repeat the above movements, beginning with the opposite foot (lady's left, gentleman's right).

SECOND PART (4 BARS).

Holding as in the ordinary Round Dance, execute four chasses, and turn alternately. 1st bar: Commence with (lady's right foot, gentleman's left) the chasse described above, and on finishing make a half turn to the right. 2d bar: Again chasse and turn. 3d and 4th bars, repeat.

NOTE.—In making the first step of the chasse in this part of the dance, slide the front to the second position, i. e., a little to the side, instead of to the fourth position, which is in front.

DESCRIPTION OF WIRTH SCHOTTISCHE.

Music.—First part, minuet, ¾ time, 24 measures per minute. Second part, schottische, 42 measures per minute.

FIRST PART.

Position.—Stand beside partner the same as when marching, gentleman's right and lady's left hand joined, raised a trifle above the shoulder high, and not too near one another. Count three to each measure of music.

Note.—All the movements in the first part should be taken a la minuet.

Step with L. F. to 4th pos. forward (1); draw R. F. to 5th pos. back of L. F. (2); step with L. F. to 4th pos. forward (3), (1st measure); bring R. F. past L. F. and extend to 4th pos. forward, touching the toe lightly (4), pose in that pos., (5 and 6) (2d measure), looking over shoulder back and toward partner; draw R. F. to 5th pos. forward, raised (&) immediately step with R. F. to 4th pos. forward (1) draw L. F. to 5th pos. back of R. F. (2); step with R. F. to 4th pos. forward (3), (3d measure); bring L. F. past R. F., extend to 2d pos., touch toe lightly, at the same time turn, face partner (4); gentleman now give left hand to partner, pose, looking over shoulder toward partner (5 and 6), (4th measure) repeat the first six counts with short steps, passing partner on the right (5th and 6th measures); draw R. F. to 5th pos. forward, raised, immediately step forward with the same, a short step, to 4th pos., partly turning toward partner (1); draw L. F. to 5th pos., back (2); step with R. F. to 4th pos. forward, short step, continue turning (3), (7th measure); draw L.

F. to closed pos. with R. F. in 3d pos., facing partner (4); address partner (5 and 6), (8th measure).

Repeat the above eight measures in the same direction, gentleman commencing with the R. F., on the right hand side of his partner, with left hand holding his partner's right.

Gentlemen use right hand to cross over in the last eight measures.

Finish with lady on the right hand side.

During the hold in the last measure of the minuet take the Military Schottische pos.

SECOND PART.

Military Schottische eight measures.

Suggestion:—The glide waltz is considered more artistic and refined, and is by far superior to any movement used for the second part of the Military Schottische.

Counterpart for lady, except changing hands when crossing over in the minuet, the lady does not change hands in that movement.

CREAM CITY MINUET.

(Description.)

FIRST PART.

Music in ¾ time, 24 measures per minute.

Position.—Standing beside partner, march style, gentleman right and lady left hand joined, shoulder high, step to be taken a la Minuet, count three to each measure: Step L. F. for. to 4th pos. (1); step R. F. for. to 4th pos. (2); step L. F. for. to 4th pos. (3); extend R. F. for. to 4th pos., touching the toe (4); pose in that pos. (5 and 6); turn one-half (toward partner), face opposite direction, change hands, step R. F. for. to 4th pos. (1); step L. F. for. to 4th pos. (2); step R. F. for. to 4th pos. (3); extend L. F. for. to 4th pos. (4); pose in that pos. (5 and 6); face partner, step L. F. to 2d pos. (1); bring R. F. back to 5th pos. (2); step L. F. to 2d pos. (3); extend R. F. for. to 4th pos., partly crossed the joined hands raised (4); pose in that pos. (5 and 6); step R. F. to second pos. (1); swing L. F. around R. F. and pirouette, disengaging hands, (2 and 3); bow and take pos. first described (4, 5 and 6), in all 8 measures.

SECOND PART.

Position the same as the first part. Music in two-four time, 55 measures per minute. Steps a la Polka, two counts to each measure. Step L. F. for. to 4th pos. (1); bring R. F. to 5th pos. back (&) step L. F. for. to 4th pos. (2); swing R. F. for. to 4th pos., touch toe lightly (1); swing the same foot around, turning one-half (toward partner), face opposite direction, change hands, and touch the toe lightly, 4th pos. for. (2); step R. F. for. to 4th pos. (1); bring L. F. to 5th pos. back (&); step R. F. for. to 4th pos. (2); swing L. F. for. to 4th pos. (1); swing the same foot (face partner and take waltz pos.) to 2d pos. (2), four measures; then dance the plain polka (sometimes called Rush Polka, Glide Polka, Esmerelda, etc.), four measures, and repeat the whole of the second part, making 16 measures of polka music.

NOTE.—The forward movements in the second part are to be taken in a running manner.

EXPLANATION FOR THE ABBREVIATIONS.—pos. *position.* for. *forward.* (1) *one count.* R. F., *right foot.* L. F. *left foot.* (&) *denotes a step or movement which does not occupy a count.*

This description is for the gentleman; counterpart for lady.

THE YORKE.

The Yorke is a derivation of the Polka, and introduces a mazurka movement at pleasure. The lady, with her right foot, the gentleman with the left, and requires 4 bars of music for each revolution, half turns being made at the second bar, and each alternate bar thereafter.

The lady slides right foot about twenty inches to the side in second position count 1, deux left to right (change) and almost simultaneously slide right foot to side, count and 2; draw left foot to first position (change), thereby placing the weight on the left foot and raise the right foot from the floor, toe pointed 3. The first three movements are all made to the side without turning—one bar of music.

Hop lightly on the left foot and place the weight on the right foot, sliding it sideways and forward about 6 inches (hop-slide), count 1 draw left to right foot in first position (change) count 2; leap from left to right foot, count 3; slide the left foot round to position to commence the sideways movement with that foot, count 1. Repeat, with opposite foot, making the leap in the 4th bar a leap backward as in the waltz. In order to give the mazurka effect, one must strike the heels together, although it is not necessary, and to be graceful in this dance, special attention must be paid to the hop slide.

THE BERLIN.

The gentleman takes the lady's left hand in his right, both face the same direction and polka forwards, the lady sliding the right foot forward (the gentleman does same but with opposite foot) to fourth position, count 1; draw left foot to right, in first position or the 3d behind, and: leap forward on right foot, 2 bars. Hop on right foot, and at once bring the left foot in front to third position, raised, hop again on right foot and at the same time turn half round (lady to left, gentleman to right, changing hands, gentleman taking lady's right hand is his left) and immediately bring the other foot behind in the third position raised. Repeat, the lady commencing with the left and gentleman with the right, in an opposite direction than at first, and at the end of the 4th bar, take position as for waltz or polka, dance four bars, and repeat the whole.

HEEL AND TOE POLKA.

The Heel and Toe Polka, or Bohemienne, is a rather eccentric but popular dance, specially adapted for children. The gentleman hops on right foot, and places left foot to the side in a second position, with heel upon floor, toe up, count 1; hop on right and at same time place left foot behind in fifth position, toe on floor, heel raised, count 2; a bar of the polka follows, turning half round, then repeat the first two motions, with opposite foot, these to be followed by another bar of polka, half round, which brings him around to original position. This dance may be continued in every other bar, or alternated with 4 bars of the one-slide or plain polka, or with the 3 side, or glide polka.

NOVELTINA.

(Another new Round Dance, by W. Lamb.)

The Noveltina is a dance for couples, divided into two parts, each part occupying 4 bars of the music. In the first part the dancers execute a tour de main and, in the second, 4 bars of ordinary waltz.

FIRST PART (4 BARS.)

HOLDING PARTNERS.

Stand in the third position, right foot in front, i. e., the heel of the front foot in the hollow of the back foot, facing each other. Each should be a little to each other's right, the lady with her back to the wall, the gentleman with his back to the middle of the room, with right hands joined and slightly raised.

FIRST BAR.

The lady commences with her right foot, the gentleman with his left. First step: Slide the foot forward (fourth position) and transfer the balance to same. Second step: Bring the hollow of the back foot up to the heel of the front foot (third position), transferring the weight to the foot behind. Third step: With a slight hop on the rear foot, raise and extend the front foot (fourth position). Fourth step: Bring the heel of the front foot down to the hollow of the back foot (third position), still keeping the weight on the rear foot.

SECOND BAR.

Commencing with the front foot (lady's right, gentleman's left), make three marching steps so as to move around each other, counting 1, 2, 3, and on the fourth beat bring the rear foot (lady's left, gentleman's right), with a slightly circular step, in front of the forward foot (third position). This movement should bring the dancers half round and facing the opposite direction.

THIRD AND FOURTH BARS.

Repeat the above movements, starting with the opposite foot (lady's left, gentleman's right) back to original place.

SECOND PART (4 BARS).

Holding the lady by the waist, as in the polka, etc., waltz 4 bars, as in the Barn Dance.

THE SCHOTTISCHE.

This, like the polka, is a very simple and effective dance; its time is four-four, or common time. The first part may appear to bear a resemblance to the polka, but there is a considerable difference in the nature of the movements when they are properly executed. It consists of two parts, each differing in character, and occupying together four bars of music. The first part consists of eight steps, or rather six steps and two hops; and the second part is a rotary movement, accomplished by four hops on alternate feet, describing two turns, or waltzing twice round. The latter style of performing the second part has become very general, and its accomplishment is helped by counting "one and two," "three and four," the second and fifth waltz steps being taken lightly and rapidly to the word "and." Position.—Third, right foot front.

THE STEPS (Gentlemen).

FIRST PART (2 BARS).

FIRST STEP.

Bend both knees slightly, and slide the left foot to second position, resting the weight of the body thereon.

SECOND STEP.

With a light spring on the left foot bring the right to the place of the left, and in so doing point the latter in the second position, slightly raised.

THIRD STEP.

Transfer the whole weight of the body to the left leg while bending knee, and simultaneously raise the right foot behind to third position, with toes pointed downwards.

FOURTH STEP.

Hop very slightly on the left foot. Repeat the movement, commencing with the right foot

(the foot the lady commences with), finishing with the weight of the body on the right leg. This completes two bars, and should be counted:—"one, two, three, hop," "one, two, three, hop."

SECOND PART (2 BARS).

FIRST STEP.

Transfer the whole weight of the body to the left leg while bending knee, and simultaneously raise the right foot behind, third position, with toe pointed downwards.

SECOND STEP.

Hop very slightly on the left, and in doing so turn half round.

THIRD STEP.

Right foot down.

FOURTH STEP.

Hop, turning half round.

Repeat the above four steps.

The second part is now generally waltzed, and is accomplished as explained.

MILITARY SCHOTTISCHE.

(Or "Barn Dance.")

The position of partners for the first part (4 bars) is standing side by side, the lady's left hand resting lightly in the right hand of her partner.

In the second part (4 bars) partners dance together as in an ordinary round dance. Position:—

FIRST PART (4 BARS).

FIRST STEP.

Slide the left foot to fourth position.

SECOND STEP.

With a light spring on the left bring the right foot to the place of the left, and in so doing point the latter (slightly raised in front) in the fourth position.

THIRD STEP.

Spring forward on he left foot, raising the right behind.

FOURTH STEP.

Make a slight hop in the sole of the left foot, and extend the right in front with toe pointed downwards.

Repeat the movement, commencing with the right foot (the foot the lady commences with). The two movements are again repeated to complete the first four bars.

SECOND PART (4 BARS).

Holding, as in an ordinary round dance, the couple waltz four bars as explained in the Schottische.

THE GALOP.

A very simple dance, and at one time very popular, but now only introduced at the end of a programme. The music is in two-four time, and as a rule played quickly. There are two kinds of steps used—one for going forward and the other for turning round. The forward movement is a perfectly natural one and will be easily understood. The turning movement is accomplished by using the ordinary waltz step, counting one and two, one and two, letting the second and fifth steps come in at the word ''and.''

Position.—Right foot in front.

STEPS FOR FORWARD MOVEMENT (General).

FIRST STEP.

Slide the left foot to second position with a gentle spring on the right.

SECOND STEP.

Bring right foot up to the left, with a light spring on left.

Repeat *ad lib.*, remembering to keep the left foot in front.

THE POLKA MAZURKA.

A much neglected, though simple and elegant dance. It is in three-four time, and consists of six steps, on the last of which a half turn is made. Position.—Third, right foot in front.

THE STEPS (Gentlemen).

FIRST STEP.

First step of the polka.

SECOND STEP.

Second step of the polka.

THIRD STEP.

Draw the left foot back to the side of the right leg, the toe being pointed downwards and off the floor, then hop on the right foot.

FOURTH, FIFTH AND SIXTH STEPS.

Polka half round.

The first three steps should be taken sideways, partners facing each other.

THE REDOWA.

This is a very graceful, attractive dance, and performed in the same time as the Polka-Mazurka, i. e., three-four time.

When first introduced it was customary to

begin with a promenade movement, but is now generally commenced with the circular figure. The original style of this dance is almost lost, a kind of elongated polka step being substituted for it. No one who is really acquainted with the original method would ever commit this error.

Position.—Third, right foot in front.

FIRST STEP.

Spring on to the left foot into the second position, turning half round and well bending the knee; the right foot meanwhile being drawn up close in front over the instep of the left, gliding it along the floor in the second position.

SECOND STEP.

Transfer the weight of the body to the right foot.

THIRD STEP.

Draw up left foot into fifth position behind, and rest the weight onto it, raising the right foot slightly in front.

FOURTH STEP.

Spring on to right foot in fourth position with bended knee; then turn half round, at the same time bringing the left foot close up behind the right, and slide the left foot into second position.

FIFTH STEP.

Transfer the whole weight of the body to the left.

SIXTH STEP.

Draw up your right foot into the fifth position in front, and rest the weight thereon.

THE HIGHLAND SCHOTTISCHE.

This was originally "The Balmoral," a combination of the Schottische and Highland Fling or Reel. An extremely vigorous dance to four-four or common time, and very popular with advanced pupils; allowing them to introduce a variety of dextrous steps which in any dance but this would be considered bad form.

Like the Barn Dance it occupies 8 bars of music, and is divided into two parts of 4 bars each.

In order to perform the first part, the couples should face each other at a very short distance, both commencing with the right foot, the left arms raised above the head and the right arms akimbo.

The steps.—Position: Third, right foot in front.

FIRST PART.

FIRST STEP.

Spring upwards from both feet and alight on the left foot (toes) with the right foot pointed in the second position.

SECOND STEP.

Hop on the left and simultaneously bring the right behind the left.

THIRD STEP.

Repeat the first.

FOURTH STEP.

Repeat the second step, but instead of bringing the right foot behind, let it pass in front.

FIFTH, SIXTH, SEVENTH AND EIGHTH STEPS.

Schottische step to right.

In the last four steps the dancers pass away from each other.

Repeat the eight steps, beginning with the left foot.

The last four steps should bring the dancers opposite each other again.

SECOND PART.

Link right arms, each raising the left, place the right foot down and hop, counting one, two, then place left foot down and hop, counting three, four; repeat, counting one, two, three, four; while doing this begin to move forward and round each other. During the last hop release the partner's right arm and link left, now raise the right and make a corresponding tour in the reverse direction with the same steps.

In finishing the last hop, separate from your partner and commence the first movement by pointing the right foot, with a slight hop on the left.

THE WALTZ.

Waltzing is a species of dancing that owes its origin to the Germans, having been first introduced in Swabia, one of the nine Circles of Germany; and from its introduction into the neighboring provinces, and thence throughout the European Continent, its original manner of performance has been greatly improved, and it has now become the most fashionable and agreeable form of dancing.

I shall not here enter into a description of the many waltzes that have from time to time been put forward as New, Hop, Glide, Deux Temps, Trois Temps, etc., etc., because I am of opinion that it would serve no good purpose. I shall endeavor to explain what I consider the

simplest and at the same time the correct steps and movements necessary to acquire an insight into how the feet should be used in waltzing. I must, however, emphatically repeat that an insight, and that a very small one, only can be obtained from a written description of our favorite dance. A lesson from a good master will do much good, as well as save time and patience.

The steps set forth are for the gentlemen; the ladies are the same, but should commence with the fourth step and right foot, six steps completing the circle.

Position.—Third, right foot in front.

FIRST STEP.

Slide the left foot forward, meanwhile turn a quarter to the right on the ball of the right foot, transferring the weight to the left foot. This double movement has the effect of leaving the left foot at the side and slightly at the back of the right.

SECOND STEP.

Draw the right toe very lightly up to and slightly past the left heel.

THIRD STEP.

Turn on the sole of the left foot, while pressing slightly on the right, into the third position, with the right foot in front.

FOURTH STEP.

Slide right foot forward, simultaneously turning quarter on same.

FIFTH STEP.

Pass the left toe to the side of the right foot about the length of the foot apart.

SIXTH STEP.

Slide the right foot a little forward, turning slightly on the left.

THE REVERSE.

Third position.—Left foot in front.

FIRST STEP.

Slide left foot forward, meanwhile turn quarter to the left on same.

SECOND STEP.

Pass the right toe to the side of the left foot about the length of the foot apart.

THIRD STEP.

Slide the left foot a little forward, turning slightly on the right.

FOURTH STEP.

Slide the right foot forward, meanwhile turn a quarter to the left on the ball of the left foot and transfer the weight to the right. This double movement has the effect of leaving the right foot at the side and slightly at the back of the left.

FIFTH STEP.

Draw the left toe very lightly up to and slightly past the right heel.

SIXTH STEP.

Turn on the sole of the right foot, while pressing slightly on the left, into the third position, with the left foot in front.

VALSE DIVERTISSANTE.

By G. D. Wright.

This dance is of a simple, charming, and graceful character, and is becoming very popular. It is danced in couples. The music is written in three-four time, commencing with a chord, during which the gentleman begins by taking his partner's right hand in his right, turning the lady under hand and bowing. This is followed by three successive movements.

FIRST MOVEMENT.

The first movement is danced in circular direction, the steps for lady and gentleman being the same. Step forward on the left foot, count **1**; bring the right foot sharply to heel of left, **2**;

spring on right foot, at the same time raise left leg with the toe pointed downwards, 3, one bar.

Repeat the same two bars more, then waltz one bar, bringing right foot in front, and repeat the same in the opposite circular direction, with left hands joined. The whole of this movement occupies 8 bars.

THE MIGNON.

(By R. M. Crompton.)

The complete figure of the dance is performed during each sixteen bars of music, in the first eight of which the dancers execute a lateral and progressive movement, and in the remaining eight bars an evolution which is alternately rotary and progressive. Any number of separate couples may participate in the dance at the same time, as in the Waltz, Polka, Galop, etc.

EXPLANATION OF THE STEPS, ETC.

HOLDING PARTNERS.

The lady places her right hand in the left hand of the gentleman, the left shoulders of both dancers being turned towards the center of the room. Thus placed side by side, the dancers must hold their joined hands so as to form a graceful curve of the arms in a forward direction. The disengaged left hand of the lady during the first eight bars may be occupied in holding her dress, whilst the right hand of the gentleman meanwhile should rest upon his right hip. During the second eight bars, the dancers hold each other as in the waltz and other round dances.

BALANCE EN AVANT.

Before commencing, place the outside foot (lady's right, gentleman's left) in third position, i. e., the heel of the front foot against the hollow of the rear one. Glide the outside foot forward, and rest upon same. Bring the hollow of the rear foot up to the heel of the front foot. Rise slightly on the toes of both feet, and drop the front heel only. (1 bar.) During this movement, the joined hands of the dancers describe an upward curve.

BALANCE EN ARRIERE.

Withdraw the rear foot in a backward direction. Close the front foot up to the rear one. Rise slightly on both feet and drop the heel of the back foot only (1 bar). In this movement the arms are lowered by a downward curve.

DEMI-PIVOT ON LEFT FOOT.

Glide left foot to side, transferring the weight of the body to the left leg. Draw right foot behind and about six inches to the rear of the left foot, the toe only of the right foot touching the floor. Revolve half a circle backwards to the right, causing the rear foot to be brought to the front without either foot leaving the floor, finishing with the weight of the body still on the left leg (1 bar.)

DEMI-PIVOT ON RIGHT FOOT.

Glide right foot to side, transfer weight of body to right leg. Draw left foot behind, as already described for the Left Demi-Pivot. Complete the movement by revolving half a circle backwards to the left (1 bar).

PAS GLISSE TO LEFT.

Face partners without relinquishing hands, and glide left foot to the side, transferring the weight of the body to the left leg. Draw the right foot close up in front of the left, rising slightly on both feet. Drop the right heel, and transfer the weight of the body onto the right leg (1 bar).

PAS GLISSE TO RIGHT.

Glide right foot to the side, transferring the

weight of the body to the right leg. Draw the left foot close up behind the right, rising slightly on both feet. Drop the left heel, and transfer the weight of the body onto the left leg (1 bar).

THE VALSE MINUET.

(Invented and arranged by Mr. R. M. Crompton.)

This dance is divided into two parts—Minuet and Valse—the first occupying 10, and the second 32 bars of music, which are performed four times, the dance terminating with a "Valse Finale."

During the musical prelude of 8 bars, the gentlemen place themselves before their partners, to whom they make a polite bow; the ladies gracefully respond by a gentle inclination of their heads, and then rise from their seats, at the same time placing their left hands in the gentlemen's right. Elevating their joined hands to a level with the shoulders and a little in advance of the body, the lady's left and the gentleman's right leg must be extended in an oblique direction towards each other, with the foot turned slightly forward so as to cause the lady and her partner to stand side by side.

In this position, the first 4 bars of each minuet measure must be performed.

FIRST PART.—(Minuet.)

PAS MARCHE AND POINT (4 BARS).

Commencing with inside foot (lady's left, gentleman's right) advance three paces with a stately promenade or march step, counting "one, two, three" (1 bar). Point outside foot (lady's right, gentleman's left) with the leg fully extended at the side in a straight line with the shoulders, counting "one"—pause, "two, three" (1 bar). Repeat the 2 bars by commencing the march with the outside foot (1 bar), and pointing the inside foot (1 bar).

The lady and gentleman should keep their faces turned towards each other while executing the first and fourth bars, and in the opposite direction during the second and third bars.

GLISSADE EN PASSANT (1 bar).

Lady glides left foot to the side in the direction of her partner (before whom she passes), then drawing right heel close up to hollow of left foot again glides left foot to the side (1 bar). Gentleman performs a similar movement in the opposite direction (passing behind his partner) thus: Glide right foot to side, draw left heel close up to hollow of right foot, and glide right again to side (1 bar). Above movement is performed simultaneously.

PIROUETTE.

Lady on the left foot, passing right in front, gentleman on right, passing left foot in front—simultaneously (1 bar). The 2 bars are then repeated in the opposite direction, the lady commencing with right foot, gentleman with left.

NOTE.—In executing these four bars and dancers, in passing and repassing their partners, must keep parallel to each other, and both face the same way.

ALLEMANDE AND SALUTE (2 bars).

Lady and gentleman, giving right hands, raise them, with arms curved, beneath which the lady pirouettes to her left; then, disengaging her hand, makes a deep curtsy as her partner bows.

SECOND PART.

VALSE.

Holding partners as for an ordinary circular dance, the couples perform 32 bars of the Valse a Trois Temps, during which the usual variationes of reversing, pursuing, etc., may be introduced at discretion.

At the conclusion of the final valse, the gentleman, taking his partner's hand as already described for the Minuet, conducts her to her seat, which she resumes with a slow curtsy movement, the gentleman meanwhile bowing his acknowledgment of the favor conferred.

The foregoing description is only intended to assist the pupil by affording a general idea of the dance. Many details are omitted which can only be correctly acquired from a competent teacher.

THE VARSOVIANA.

The Varsoviana was a very simple, easy dance, but such unwarrantable liberties were taken with it, and so vulgarly was it performed by the mass, that its existence was very brief, and is now only thought of as a thing of the past.

The first step was, in fact, nothing but the polka with the knee well bent on the jette, or third movement, turning half round, the opposite foot being slightly raised behind in fifth position; this occupies 1 bar. At 4 (the commencement of the second bar), the bent knee is gradually straightened (without any jerk), and the other foot at the same time being gracefully slid into the second position, the toe being extensively pointed, and the head and body inclining towards it, passing in that position till the remainder of the bar is finished.

The same step is again performed with the right foot, and continued alternately for 16 bars, each step requiring 2 bars of music for its completion.

The first movement is repeated eight times. The second step consists of the first part of the polka-mazurka (where the beat behind occurs). This is done twice, occupying 2 bars of music, and followed by one step of the first movement, requiring 2 more bars.

This step, as well as the third, requiring 4 bars for its completion, is only performed four times. The first movement being repeated after each of them.

The third part, improperly called Redowa, is in reality nothing but the first step danced three times, before pointing the foot in second position, pausing; or, in other words, it is the polka movement danced with a bent knee three times successively before pointing the opposite foot.

THE MENUET DE LA COUR.

This graceful dance for one or more couples, is seldom seen in a modern ball room, although at one time it was considered the most pleasing of all the many beautiful dances which our forefathers delighted in.

One bar rest for the gentleman to take off his hat.

One bar to prepare, and two bars to perform the bow of the gentleman and the curtsy of the lady.

One waltz step in going forward, and in turning half round to face each other (1 bar).

One bar while preparing for the bow and curtsy, and 2 bars while performing them.

Return to places in giving hands with Pas de Bourre forward, coupe backwards, the gentleman then brings the left foot behind, and the lady the right foot forward (2 bars).

After this the lady and gentleman always dance with the same foot (commence with right).

Pas Grave forward in giving the hand (2 bars).

Coupe forward, coupe backwards in facing each other. Jette to the right, Pas de Bourre behind and before. Coupe backwards, and bring the left foot behind (4 bars).

Pas Grave forward, and Pas de Menuet forward in turning (4 bars).

Two Pas de Menuet to the right in passing before one another (4 bars).

One waltz step, coupe backwards (2 bars).

The gentleman then resumes his hat.

Pas de Bourre forward and assemble before (2 bars).

Coupe backwards, and two battements, repeating four times in going backwards (4 bars).

Rise once, bend twice, sissonne with the left foot, coupe backwards, and bring the right foot forwards (4 bars).

Pas Grave (to present the right hand), Pas de Bourre forwards, assemble before, and place the right foot at the right (4 bars).

Two waltz steps, Pas de Bourre forward, coupe backwards, and place the right foot behind (4 bars).

Pas Grave (to present the left hand), Pas de Bourre forwards, assemble before, and place the left foot to the left (4 bars).

Two waltz steps, Pas de Bourre forwards, coupe backwards, and place the left foot behind (4 bars).

Coupe forward, coupe backwards, then Pas de Bourre forward, assemble soutenu; left foot before (4 bars).

Minuet step to the right (2 bars).

Minuet step to the left (2 bars).

Pas de Bourre behind and before, half around. Pas de Bourre behind and before, half around. Pas de Bourre behind and before (done quickly). Rise and turn on the toes to bring the left foot forward, and change the feet (4 bars).

Coupe forward, and assemble before, in bringing alternately one and the other shoulder forward. Repeat this three times. Slide the left foot to the left. Pas de Bourre behind and before, finishing with the left toe pointed behind (4 bars).

Pirouette on both feet, finishing on the left foot, coupe backwards, and place the left foot behind (4 bars).

Pas Grave (to present both hands), Pas de Bourre forward. Assemble before in facing each other. Turn half round in keeping the left hand of the lady. Place the left foot to the left for the gentleman, and the right for the lady (2 bars).

Coupe forwards, coupe backwards (2 bars).

Give both hands to each other, Pas de Bourre before and behind, coupe backwards, and place the left foot behind for the gentleman, and the right foot before for the lady (2 bars).

Repeat the figures 1, 2, 3, 4, 5, to conclude.

N. B.—There are five different Pas de Menuet. One to the right, two to the left, one forward, and one forward and turn round. All Pas de Menuet begin with the right foot, and occupy 2 bars. They are composed of one demi-coupe, which occupies 1 bar, and one Pas de Bourre occupying the other.

SERPENTINA.

Berlin society is enthusiastic over a new dance called ''serpentina,'' which was devised by Herr Paul Murich, dancing master to the Emperor.

The ''serpentina'' is quite a pretty and graceful dance in 3-4 time, and not particularly difficult, as may be gathered from the following description: The dancers take their positions during the introductory bars of the music; the man holds the left hand of his partner with his right hand. When the dance begins the lady dances around her partner with three Tyrolienne steps, letting go his hand after the second step. After the third Tyrolienne step the two partners join hands again as at first, and the lady must have reached her position at the right of her partner after the third step. At the fourth bar the lady makes a turn to the left. During these four bars the gentleman executes four "balances," beginning with one to the left. At the fourth "balance," in which he turns his lady, he must be facing her. Then the gentleman takes his partner in round-dance position, and both dance one tour of two Tyrolienne steps, followed by two more Tyrolienne steps, which every one dances, turning around his own axis, the lady dancing around the right, the gentleman around his left. After that the same tours are repeated to the end of the dance.

GLOSSARY OF FRENCH TERMS USED IN DANCING.

Assemble—A bringing of the feet from an open to a closed position.

Allemande—A movement of turning partner's hand over head. Already explained.

Balance-en-avant—Balance forward.

Balance-en-arriere—Balance backward.

Balance—This term is sometimes used for setting to partners.

Battement—The raising and falling of a leg in an open or closed position.

Bourree, Pas de—A movement of three steps.

Chaine Anglaise—Right and left.

Demi-Chaine Anglaise—Half right and left.

Chaine des Dames—Ladies' Chain.

Coupe—A step in which the feet seemingly cut from an open position, through a closed, to an open.

En avant et en arriere—Advance and retire.

Fouette—A whipping movement.

Glissade—A sliding step.

Grande Chaine—

Grande Ronde—Grand circle.

Jette—A thrown step.

Leve—Raising on the toe of the balancing foot.

Marche. Pas de—A stately marching step.

Moulinet—Hands across.

Pas—A step or combination of steps.

Pas Grave—A bending of both knees, raising high on the toes, descending on one foot, and pointing a foot in front.

Pas Glisse—A gliding step.

Pas Saute—A hop.

Pirouette—A turn of the body.

Sissonne—A crossing of the feet.

Terre a Terre—The feet on the floor.

Traverse—Cross over.

Tiroire—Lead through the center.

Tour des Mains—Passing once round with hands joined.

Demi-Tour des Mains—Passing half round with hands joined.

THE END.

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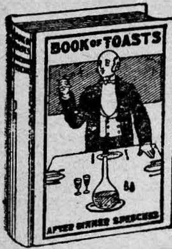

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